On the Street

INXS the Big Swing

Allniters rank & file - the big split!

John Lydon changes his tune to "this is not a spittoon!" a plate of Aussie cooking with

George & Arnold

Floy Joy sense turns to dollars for telecom

Lloyd Cole causes a commotion

Mentals talk in tongues

Sunnyboys tan it for a new year

The Rock Circuit

CASTLE HILL R.S.L.
Thur 20: RADIATORS & THE PROMISE
Sat 29: REDGUM & JUDY SMALL
Castle Hill Rd. Castle Hill 634 4800

NORTH RYDE R.S.L.
Thur 20: NO NONSENSE
Thur 27: MOVING PICTURES
Cnr. Magdala & Pittwater Rds. Nth Ryde 888 7588

TOURMALINE HOTEL
Sun 23: RADIATORS & FOREVER 15
cnr. Windsor & Boundary Rds; Vineyard 627 2281

CRONULLA WORKERS
Fri 21: RADIATORS & THE PROMISE
Sat 22: PARTY BOYS & STRANGE LOVES
Sun 23: PARTY BOYS & STRANGE LOVES

GREENFIELD TAVERN
Sat 22: HOODOO GURUS LIME SPIDERS & PSYCHOTIC TURNBUCKLES
Sun 23: HOODOO GURUS, LIME SPIDERS & TRILOBITES
Free every night.
Cnr Mimosa & Greenfield Rds. Greenfield Pk. 610 5493

DEE WHY HOTEL
Thur 20: D D SMASH & TOUCANS
Fri 21: AUSTEN TAYSHUS, AVION & THE IDEA
Sat 22: MOVING PICTURES & SHOOTING SCHOOL
Sun 23: AMAZING WOOLLOOMOOLOSERS
Mon 24: BOBBY SOX

BLUEGUM HOTEL
Fri 21: COCKROACHES & HOTEL BERLIN
Fri 28: DYNAMIC HEPNOTICS & THE NATURALS
Fri 4: RIVER RATS
Pacific Highway Waitara 48 3220

MAROUBRA SEALS CLUB
Fri 21: GUY DELANDRO BAND
Sat 22: STORMY MONDAY
Fri 28: YOUNG LIONS
Marine Pde Maroubra Ph: 349 2299

Street Talk

Submissions must be mailed to G.P.O. Box 122, Sydney 2001

• Terry whose pies are notorious for having real meat and have been sold outside the Trade Union Club and the Hopetoun and whereever else the cops aren't is opening a shop at 67 Albion St to flog his health food of a suburb.

• The Big Swing concert has a purpose. As well as featuring INXS, The Models, Hoodoo Gurus, Dynamic Hepnotics, Cockroaches, Celibate Rifles, I'm Talking, and The Tribe proceeds from your $12 or $15 tickets go towards a "FLIR" which helps a helicopter fight fires and find people at sea. Dec 20.

• 10,000 copies of the **Bandaid** record Do They Know It's Christmas" sold in one day in just one shop in London.

• ICMP's 3rd show at the Yugal Soccer Club, Haymarket is this Thursday and features **The Benders, Another Musick, and the Green Machine** 9 till 1.30 for $4 or $3

• Belting out that good time 60s punk, the **Wet Taxis and Mushroom Planet** are at the Mosman Hotel for $4 this Saturday.

• You can make the **Lime Spiders** the first band you see in 85 and the **Hotl Berlin** your last for 84 at the Chevron Morning After the Year Before party New Years Eve. Record and t-shirts giveaways are all part of the party for $6.

• Rave reviews have been the fashion for Circus Oz's LA shows and they are back in town for the Festival of Sydney from the 4th Jan at the Seymour Centre.

• Someone once said 'Awise man is one who has exhibition at Bondi in January. So, an **Uninhibted Exhibition of Lots of Artistic Stuff** is HAPPENING from 8th to 14th January at the Bondi Pavilion.

• **The Walking Play** is also well placed at Bondi this summer. 22nd and 23rd Dec only to see at the Bondi Pav. only $1 and phone 30 7211 for bookings.

• **Eurogliders** are touring soon and a video is available now on CBS/Fox after an ultra successful American tour where their Heaven' video came second in a rock video comp.

• Melbourne's wild beat combo, **The Shindiggers,** return to Sydney this week beginning tonight at the Caringbah with The Johnnys. On Thursday they're at the Local Inn with the Sunnyboys and on Friday with the same group at St. Mary Band Club. City beat fans can catch them at the Strawberry Hill on Sat 22nd.

• If you would like to celebrate a Caribbean style Christmas be at Club 75 at 75 Enmore Rd., Enmore on Christmas eve. Members of the Caribbean community and friends have organised a special Caribbean style Christmas feast along with music from the **Caribbean Sunset Steel Drum Orchestra.** The group features master pan player Michael Green who will also be cooking up some of the great food on Christmas Eve.

• **The Dynamic Hepnotics and The Champions** are combining forces to stage a Souled on Xmas party at the Graphic Arts Club on Sunday 23rd December. They promise one of the best Christmas parties of the year with stacks of Christmas style prizes and special yuletide guests **The Mighty Reapers** the party will run non stop form 8.00 through until 1.30am and the word is to be early!

• **Amazing Colossal Cine-Promotions** would like to thank all those who supported their screenings this year and would also like to advise patrons that they will soon be securing a city location to run as well as the historic Enmore Theatre.

• 2JJJ-FM presents **Flotsam and Jetsam** along with I.T. at the Graphic Arts Club on Friday 21st December in another big Christmas show from 8.00 until 3.00 am. On Saturday at the same venue you can catch **Caribbe** along with deejays Benny and Vollan and celebrate a reggae Christmas.

• **Tactics** play, hopefully with more vegetables at Hellenic Hall fri 21st.

• A new magazine called Skirt for and by girls and about the day to day hassles of all girls plus fashion, sex, peace, racism, radio, music and heaps more has been launched. It's all done by Girls In Print which you can call on 698 2915. Available from your newsagents.

• It is not only English pop stars can rally to the Ethiopian cause. The Watermelon Club returs to the Hip Hop in Oxford St Boxing Day for a special night. All artists and DJs wil give their services free and all funds go to Ethipia it should happen some more early next year with several of Sydney's top bands.

• Where's **CHAOS?** screamed hundreds of the harder to satisfy music fans in Sydney, Why aren't they playing? Well ... CHAOS reckon they've been ripped off by too many agents bands, and venues recently and they are not at all happy about the intimidation of their crowds by skins either. They are at present forming a new master plan to deal with these problems and part of it will be a complete han on all skinheads to be enforced by hired security. Next you can see them is at Tinas Inn, Seven Hills Hotel Dec 29th.

• All those in the clear as Crystals Set should be at Strawberry Hill Hotel Dec 27th.

• Zoo time on 2SER this week features lots of raving about the **Hoodoo Gurus** Yankee doodle tour including some from the boys themselves Tune in Sat 11am till 1pm.

• Supporting PiL in Adelaide is Vern Pullen's favourite band Grong Grong. Gonzoids must be there!

• **Mentals** are playing their annual Get-rid-of-the-old-year-I-wanna-see-the-new 31st December show at Selinas.

• On Saturday Dec 29, the Necropolis Trust will be transforming the Phoenician club into a paradise of pain for the wicked called Inferno with **Krang from Melbourne, Nada, Society Anónomie, the Unconscious Collective and Dr William McCoy.**

Thursday the 27th sees the reformation of all the original members of **Rose Tattoo** (other than Angry Anderson) into a new outfit, **The Illustrated Men.** Certainly such rock legends such as Peter Wells, Seaudie Leech, Mick Cocks, and Dallas Royale, The Illustrated Men are sure to rock the New York Tavern all night long. Support for the night is "Forever 15" so be early to enjoy a loud night at the New York Tavern.

• Those boys with those haircuts, **Treble Clefs,** are planning a big Xmas Party, Xmas eve at the Hip Hop to go with their Thursday night Beattie St residency. The have been chosen by channel 10 to appear on their starsearch show next year in prime time.

• The **Stormy Monday** show on 2MBS-FM will be celebrating their annual Christmas Party with a special Live to Air show from the Rhumboogie Club in the New York Tavern, next Monday, 24th December. Featured will be The Champions, along with special guests Tenement Dance and guest deejay Johnny Dread plus lots of Christmas surprises. The party starts at 7.30pm through until 1.00am.

• **THE NEW YORK TAVERN** promises plenty of good 'rock 'n' roll over the Xmas period. On Saturday 22nd Dec. **The Mick Jones Band** will play their usual fine standard of rock with a good mix of covers and originals. As well as the Mick Jones Band, there will also be the usual disco and of course, the Piano bar.

The following Monday night promises to be on of the great rages of 1984, with the **Champions** going live to air over 2MBS-FM. The night will be one big 2MBS-FM party and the public is invited to join in the fun. Since the return of "The Rhumboogie Club" the Champions have thrilled the crowds with their curious mix of reggae, soul, funk, and a touch of rhythm and blues. For those who can't make it, the Champions go live to air on 2MBS-FM from 9-11pm.

• If tomorrow ever comes. this New YEARS EVE at ART UNIT, their will be a Party, featuring a Bonanza of entertainment. On the night 3 bands will perform.
3 MUSKETEERS, TU LASSOO, GULF KLUB

Plus 3 short animated 16mm films by Geoff Clifton, An acoustic duo, Irving is here (consisting of cell & guitar) and Neil Craig the Juggler.

Admission is 4 dollars and their will be a few lucky door prizes (a showbag containing a few nice & nasties, guaranteed to help you thru the night).

It all starts round about 9pm and goes till late.

• **The Key** will not be playing at the Penshurst Hotel on the 21st as advertised. You can see them at the Royal Hotel, Sutherland, Saturday night with **The Rivals.**
Happy Birthday to JJJ in January.

VULCAN HOTEL
20/12 21 FACES & VICIOUS KITES
21/12 HOWLING COMMANDOS & EASTERN DARK
22/12 JAWBONE GREEN & BIRTH OF MIRTHA
23/12 SECOND SEMI-FINAL FOR BAND COMPETITION
DREAMING
COLLAGE
MELTING SKY SCRAPERS
CAFE SOCIETY
24/12 CRAVEN FOPS & 14 HOURS
XMAS DAY WE DO NOT OPERATE
ph: 211 3283
Wattle St Ultimo

Street Talk

Submissions must be mailed to G.P.O. Box 122, Sydney 2001

• **Lou Reed** plays once only in Sydney at the Entertainment Centre Jan 7th with **Hoodoo Gurus.**

• **I Spit On Your Gravy** decided it was Adelaide or bust recently and it ended up bust! A drunk driver pulled out in front of their hired bus and little Gravies were almost splattered all over the road. It's a bit of a blow cause they've had to cancel all dates for two months to recover and they were promoting their St Kilda's Alright record. The remaining members aren't sitting on their bums doing nothing, though, they are presenting Xmas panto called "Uncle Sausage And His Little Friends" or "Vomit" The Case For and Against in Melbourne.

• **PiL** are playing a new years eve show at the Tivoli.

Thursday night the **Milky Bar Kids** will try to make money for chrissie pressies for their mummies and daddies by playing at the Mosman with **Mantago Men** from Adelaide.

• **Laughing Clowns** "Just Because I Like" single will be launched at Bondi Pav Thursday night with **Lighthouse Keepers.**

• **Newbreed,** WILL play Thursday at the Namatjira Hotel, Rooty Hill and at the Chevron Saturday with **Lightning Rock.**

• The 'Resistance' dance this Friday night at the Greek Hall, 360 Abercrombie St, Chippendale features **Tactics, PSI,** and **Birth of Mirtha.** Starts 7.30 and costs $4 or $3.

• Another all star surprise type lineup will play at the Hopetoun this Sunday night. They will call themselves Ju Ju Men and will play 'Tex Mex Cajun Music'.

• Surprised hugh? George Harrison from The Beatles (remember them? They were the band Paul McCartney used to be in before Wings) played an encore with **Deep Purple** at the Entertainment Centre the other night pretending he had won a contest to play with them and was called Arnold from Liverpool ... NSW.

• Get Well Soon to Mike Nolan of **Bucks Fizz** who is pretty sick after a car accident in England.

• Soft Toys single "conversation" can be got from a gig or at Music Bowl, Bondi and Floppy Disc, City.

• Light but punchy is the way **Cafe Society** do it and will be doing it at the Racecourse Hotel, Ranwick Thursday night and the Vulcan band comp semi Sunday arvo.

• **The No Sell Out** show has shifted from its Saturday night slot on 2RES to Thursday nights 9.30 till 12.00 but it still plays the same mix of Hip Hop, electro, new soul, old soul, white soul, rap, scratch, and funk with the old pals' Andy and Ed' at the controls.

• **Cockroaches** reckon they've turned down a chance to tour the world with Iron Maiden just because they want to play to you and your friends at Nth Sydney Leagues Club Sunday 30th with **Forever Fifteen.** Copies of the limited edition single 'Used to be' available there and then.

• White Room rehearsal studios are offering cheap rates for uni and tech students cause they know how tough it is for you.

• Those lovable urban boppers **Tenement Dance** celebrate Christmas at the Manzil room Friday 21st.

• **Mushroom Planet's** last gig with their old singer, Steve is at Harold Park Hotel Sat. The new singer, Rip, is formely from Funhouse

• **The Urban Guerillas** are back on the attack at the Vulcan Hotel Fri 28th with the **Keg** and at the Racecourse Hotel Randwick with **Sudden Experts** on Sat 29th Dec. they will then join forces with exciting newcomers **No Idea** to take up a Monday night residency for January at the Sandringham HOtel Newtown. The Urban Guerillas would like to thank the drinking public for their patronage and support and wish the world a Nuclear Free New Year!

• Congratulations to the new General Manager of the **Nimrod** Theatre — Mr Penny Ramsay.

• It is not often a new band gets the chance to support an act like the **Divinyls. Never Ending** got that chance and had to cancel their Friday night Picadilly show to fit it in. You can see them at the Picadilly, though on Thursday. To what's happening now Friday night at the Picaddily? We can't tell you their name but they are one of Sydney's hottest bands and will be supported by some comedians and **Poles Apart**

• The next huge fabulous drunken and stuffed Bird-dog promotions cruise happens just 2 days before Xmas on the harbour on a boat on a high dna Sunday on a good thing with R&B combo **Rescue Squad** and special guests **One Horse Town.** Promised as well is science, the classics, history, Santa-belly and adventure leaving from wharf no. 2, Circular Quay, 1pm Sunday for $10.

• The Manzil Rooms New Year bash features **Barry McKaskill Cleff's Soul Band and Dash Riprock**

• What a show at Selina's Friday and Saturday nights. **Divinyls** will pack them in twice, on Friday with **Milky Bar Kids and Never Ending,** and Saturday with **The Jones** and Never Ending.

• **Joyfull killing, Certain Death, and Circle Of Fear** PLAY AT THE Rehearsal Room this Saturday night for $3 from 9pm.

• All Woman rock band the **Crash Cups** play at the playground at 504 Elizabeth St Surry Hills from 10.30 for $2.

• Late at night at the Propaganda club in the Cross, a strange crew will inhabit a stage and call themselves **Idiom Flesh.** This Friday at 12.30.

• Another New Year's Eve dance night is at the Sydney Cove Tavern with **Dynamic Hepnotics DD Smash, and Mustard club.**

• Auburn's very own **Bruce Band,** with a 'Wish I were In London' single available play at the Yagoona Hotel Christmas show free on Monday 24th.

• A Xmas card with a difference can be got from Radio Skid Row and at their Paddington Markets stall. It says, in large unfriendly letters, Fuck Xmas and costs $1.

• Gyrate to **The Shakers** at the Forresters Hotel Surry Hills Friday night free.

• If you survive Friday night, Saturday arvo at the Forresters Hotel Surry Hills from 4pm features The Apostles.

• Don't believe all you read — X have not let one drummer leaving cause them to split up, they now have a new one, Kathy Green from Melbourne.

• **Newbreed** apologise profusely and sincerely and all that to their millions of fans who followed the incorrect listings in last week's Street Talk.

• **Poles Apart** return.

After six weeks off the road and in the studios where they rehearsed new drummer, Mars Hammond, and worked on new material, Sydney band Poles Apart are now ready to embark on more live work while preparing for the recording and release of a single.

Poles Apart have two tracks featured on the 1981 Triple-Jay compilation series, 'Cooking with George'. The tracks **Waterfall and Tropical Air** — have paved the way for the band to look at another release in March/April. This time, a two track EP that will mark the start of their association with one of Australia's leading independent record companies.

Continuing their pattern of 'under-playing' rather than 'over-exposure', Poles Apart will be playing a handful of city dates through late December early January — first date is a 'fun' night at the Picadilly Hotel in Kings Cross where **Poles Apart** will be teaming up with Drop Bears for a special Danceatronic Christmas show. Admission is free and the date is Friday 21st of December. More dates are to follow for January ...

• **Stanmore Groovers** are on a small tour of Europe which will culminate in a benefit for blind Marxists in Budapest before a triumphant return to Sydney in January.

• **Ad-Lib** are busy with two residencies, at Colector Tavern in Parramatta Tuesdays and Golden Sheaf Double Bay Wednesdays and heaps of touring plans.

• Rodney Rude's live album has been awarded double platinum.

• If you're heading up the Gold Caost this summer, the Playroom at Nth Palm Beach has such big names as **Jimmy Barnes, PiL, Avion, The Mentals,** and **The Models.**

Poles Apart
The sun's rim dips, the stars rush out:
At one stride comes the dark. . . .
Olly Evensen: Mars Hammond: Nicolette Boaz: Gabrielle

ON THE STREET
P.O. BOX 122 G.P.O.
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SUPERROCKER
THIS IS THE STORY OF NEIL QUIVER, MILD MANNERED RECORD EXECUTIVE, WHO IN THE GUISE OF SUPERROCKER, CHAMPIONS THE CAUSE OF THE RIGHTEOUS MUSO, AND FIGHTS FOR TRUTH & JUSTICE IN THE WORLD OF ROCK'N'ROLL!
RECORD COMPANY
SUPERROCKER & BOY BODGIE ARRIVE AT ONE OF THE SCENES OF THE CRIMES SEARCHING FOR CLUES
EDDY MALEY AND THE STARLITERS TONITE
AND SUPERROCKER'S KEEN EYESIGHT PICKS UP SOME VAGUE MARKS ON THE FOOTPATH
CURSES! LAMBRETTA TRACKS. YOU KNOW WHAT THIS MEANS DON'T YOU BODGE.....THAT DAMN PHANTOM MOD IS BEHIND ALL THIS!
SUPERROCKER © 1984 BY RICK STONE

MANZIL ROOM

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Wed 19: THE TRIBE
Thur 20: SILHOUETTE
Fri 21: CHAMPIONS TENEMENT DANCE
Sat 22: YOUNG LIONS SINGLE FEATURES
Mon 24: MILKY BAR KIDS
Wed 26: ACCESSORIES
Thur 27: SILHOUETTE
Fri 28: SOFT TOYS & support
Sat 29: ARMS & LEGS
New Years Eve: Barry McAskill Clefs featuring Dash Riprock Karen Johns

D.J. Lee Curtis direct from Detroit 11pm till late

8.30pm DINNER ENTERTAINMENT
VIDEO — MUSIC — COMEDY
SUPPER AND BANDS FROM 11pm

THE PICCADILLY

VICTORIA ST. KINGS CROSS

FREE

EXPRESSING THE TALENT OF AUSTRALIAS HOTTEST NEW BANDS

Wed 19: THE PROMISE & TRIPLE ENTE 9-2am
Thur 20: NEVER ENDING (formerly THE MOOD) & ANYMAN'S POISON (from Perth)
Fri 21: Christmas Party, Special Special Guests & POLES APART
Sat 22: MILKY BAR KIDS 8-12pm
CHRISTMAS EVE SHOW
Mon 24: SEAMONSTERS & DANCE PARK 9-2am
Thur 27: THE NATURALS & THE JONESES
Fri 28: THE TRIBE & Surprise Support
Sat 29: A night of good hard rock COMPANY BRED & SOLDIER
NEW YEAR'S EVE
Mon 31: NEVER ENDING & SLEEP AND THE SCREAM (formerly FRANTIC)

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SELINA'S

Fri 21: DIVINYLS
MILKY BAR KIDS & NEVER ENDING
Sat 22: DIVINYLS
JONESES NEVER ENDING

Tickets available at the Hotel and Shady Haze Jeans Stores

New Year's Eve
MENTAL AS ANYTHING
I'M TALKING TREBLE CLEFS
M.C. Austentayshus
ROXON ROOM:
Xmas eve: ABBEY ROAD
Fri 28: DD SMASH & JUMP INC
Sat 29: ZARZOFF BROS & GUY DELANDRO

Coogee Bay Hotel Coogee Bay Road 665 0000

3AM

SYDNEY COVE TAVERN

Rockin' in the riggin'!

PLAZA LEVEL
AMP CENTRE
CIRCULAR QUAY

FRI 21: ROCK D.J.

SAT 22: COCKROACHES, LIGHTHOUSE KEEPERS, SWINGHING TEES, GUY DELANDRO BAND

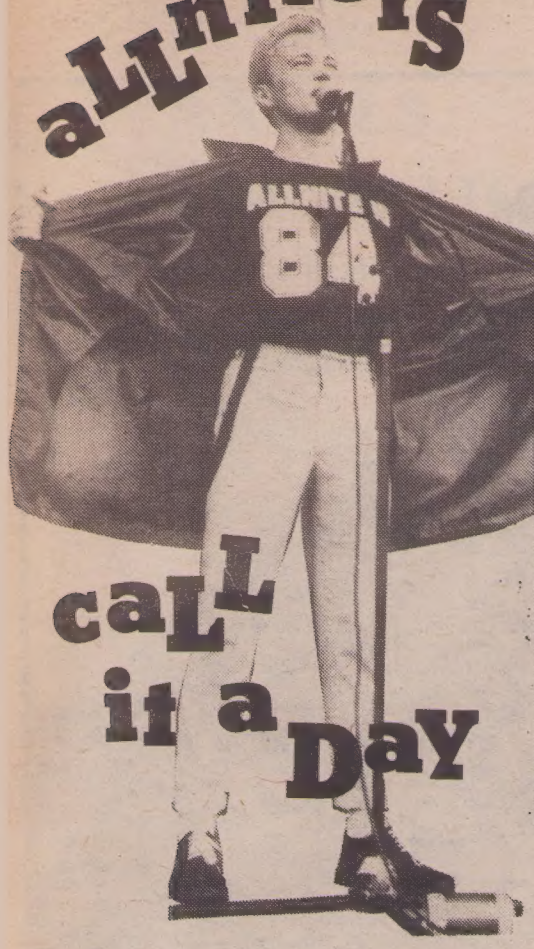
FRI 28: ROCK D.J.

SAT 29: CHOIRBOYS, LIGHTING ROCK, YOUNG LIONS, SHOOTING SCHOOL

NEW YEAR'S EVE: DYNAMIC HEPNOTICS, D.D. SMASH, MUSTARD CLUB

3AM

allniters call it a Day



The Allniters have brought a lot of enjoyment to a lot of people over the last four years.

Until 1980 Sydney Ska fans had to be content with their imported records, then, much to their delight, came The Allniters. It didn't take them long to start packing out the Sussex, and other gigs, with hundreds of sweaty bodies. The fans even had their own Chas Smash. Brett Patterson equiped with sunglasses and all, whistled and shouted his way through the set like a regular loon. Ska bands were always well known for having fun at gigs, and The Allniters soon gained a reputation for being an excellent live band.

At the moment The Allniters are just at the end of their last tour, and ***Lorretta Dunne*** *spoke with* ***Brett Patterson*** *about the last four years, and their reasons for splitting.*

OTS: "Your doing your last tour at the moment. How is it going"?

BRETT: "Good. Really good actually. Biggest crowds we've ever had in Melbourne, for a change."

OTS: "So do you think more people are going to these last gigs because they know they wont see the band again."?

BRETT: "Oh I'd say so. That would have a lot to do with it in Melbourne. Adelaide has always been good for us."

OTS: "How extensive is the tour".

BRETT: "It's Queensland, Sydney, Melbourne and Adelaide We did Perth about four weeks ago."

OTS: "How did you find it over there."

BRETT: "It was good. It wasn't as good as the first time we went there, but it was good. When we went there the first time, our single was Top Ten over there, and things like that do help."

OTS: "I suppose everybody is asking you this, but after four years you've decided to call it a day. What are your reasons.?

BRETT: "We've just given up because it's not fun anymore. Not in the present line-up anyway. We always said when the fun stopped, the Allniters would stop.

OTS: "So was it a unanimous decision?

BRETT: "Yeah, ah well, more or less".

OTS: "So do you think your quitting while the band is ahead yeah?"

BRETT: "Yeah we didn't want to end up like Ted Mulry and Misex or somebody like that. We got to a stage where we had no new songs or creative force in the band, and no real direction, and the direction were going two separate ways. We decided to call it quits now before we put out a bad album or something like that. Thats the way it is."

OTS: "Are you going your separate ways or breaking up into smaller groups to form bands".

BRETT: "There will be two bands that come from The Allniters. In one of the bands there will be Peter, Marty and Julie and myself (Marty being the original guitarist who left the band, we're getting back together with him). the other three: Stuart, Mark and TEd have no idea what their going to do. Steve our trombone player is going off to join whatever nothing to do with either of our two bands. Perry our bass player is going to become a photographer. So we're just sort of splitting, we just got sick of it, you know, being on the road with ten people for four years is just a bit too much".

OTS: "It's amazing it's lasted this long actually, keeping ten personalities together this long without it all exploding is pretty amazing."

BRETT: "Yeah, well a lot of people thought it would only last 6 months. We proved all the industry wrong. Even now that we are splitting up we've been able to contain the tempers, which is really good. If we've got musical differences we still get on with the show and get it done. We've just decided we wanted to make sure that this last tour was good. We always want to be remembered as a good band."

OTS: "So you, Martin Peter and Julie, what sort of music will you be playing"?

BRETT: "Probably along the same lines, but more towards Style Council or something like that, I think, you know, who knows what s going to come out of the studio. The other guys, I don't really know what theyare going to be doing, I have no idea. I dont think they have any hard fast plans yet."

OTS: "Do you think that you have accomplished a lot over the four years or do you think you could have done better."

BRETT: "Lets put it this way. We started Ska in Australia, so Yeah we're pretty happy with what we've done, because it's still going now. I mean, we're in Melbourne now, the land of Ska music. Theres four or five bands down here.

OTS: "So if you could, would you change anything that has happened.?

BRETT: "No I wouldn't change anything. I didn't even think we would get to record a single, let alone have an album that is nearly gold and have four or five singles that have got into the Top Twenty in Australia. You can't really complain about things like that.

OTS: "So what have you enjoyed the most over the last four years"? I suppose the highlights have been the tours and live performances?

BRETT: "Yeah, the live gigs are the best thing. When you play to kids and the expression they get on their faces, when we see them laugh, it's a better feeling than anything else. Under eighteens ... like the new band is going to play only to under eighteens for the first part of the new bands life.

OTS: "Will there be a last album from the Allniters"?

BRETT: "No I dont think there will be anything else. You never know, there might be a farewell single, but I very much doubt it. We just want to get it finished, and get the new band going."

OTS: Well we wish you all the best of luck with whatever you take on.

last farewell tour THE ALLNITERS

Wed 19: DEE WHY HOTEL with Mustard Club
Thur 20: INGLEBURN R.S.L.
Fri 21: BALMAIN LEAGUES
Sat 22: BANKSTOWN RSL
Sun 23: WESTERN SUBURBS LEAGUES with Austentayshus
Mon 24: CORRIMAL

German Rockabilly and messages for ordinary people

MENTALS BY DAMIEN MINTON

The Mentals sense of humour can be incredibly entertaining and incisive .., it can also be very frustrating, cold and sardonic. Let the tape roll.

OTS: I believe the Raybeats will be doing a few supports with you.

Reg: no, they have cancelled unfortunately. It is a shame because I like them, it would have been interesting. They play all instrumentals they don't do any singing.

OTS: I've got that first album of theirs, it is fantastic.

Reg: Yeah, its good stuff. I think what happened was one of the members wasn't aware of the booking and went and booked something else in Europe by himself, so they couldn't do it.

OTS: It surprises me there aren't many instrumental bands in Australia.

Reg: It doesn't surprise me really because you have to be pretty good to do without singing because people are used to singing. There hasn't been an instrumental period since the early sixties, except for heavy metal. You have to be a good band to get away with it. Vocals, that't the whole thing with rock'n'roll really, without it you have to be pretty good. The Shadows of the Raybeats or something.

Do you reckon the Mentals could do it?

Reg: oh ... we probably could, whether it would be all that good I don't know.

(AT THIS STAGE PETER O'DOHERTY WALKS IN)

Reg: He gave us a beer for doing an interview.

Peter: Really.

OTS: Sit down.

Peter: Oh no, I haven't got time.

Reg: Want a sip.

Peter: How much have you got? I'll answer a question if I can have a sip of your beer.

OTS: We were talking about the Mentals doing a whole instrumental set.

Peter: Yeah, but it would have to be a short one though. We could do the whole set instrumentally, just not sing it.

(GREEDY SMITH WANDERS IN)

OTS: We were saying it is a shame The Raybeats can't make it.

Greedy: Yeah.

OTS: You have done a few instrumentals.

Reg: About three or four.

Greedy: 'Holiday In Auckland' 'DC 10', Yoga Dog', 'Instrumental As Anything'.

OTS: Are there many recognisable instrumental bands in America?

Greedy: Not many, The Raybeats are pretty strange.

Peter: It depends on how good your eyesight is.

Greedy: They play around Rhode Island, New york New Hampton and do all the college shows.

Reg: It's an island made of roads with no houses and no people.

(GREEDY LEAVES AFTER DISCUSSING REHEARSAL FOR THE NEXT DAY)

OTS: How's 'Apocalypso' going?

Peter: it's going alright I think

OTS: Only in Sydney?

Reg: No everywhere in the world except eveywhere outside Australia.

Peter: it's not going well in England?

OTS: It's not released there is it?

Peter: No

OTS: Did you expect it to go zoom up the hit parade?

Peter: We didn't know. It is so long since we made a single we've forgotten what happens when we do. It's good to hear it on the radio, it's a nice change. It's been a long time since we've had a record out.

OTS: Your fans have been waiting a long time.

Reg: Yeah, I know. We should put out more records, we've got a lot of songs and we've all got songs left over from all these recordings.

Peter: We waste a lot of songs.

Reg: yeah we waste a lot that we could scrub up well ...

Peter: In the wash.

OTS: So why has it taken so long?

Reg: Oh, just business problems and getting producers lined up, a few fell through and that.

OTS: Did all of that put the band off keel?

Reg: It does slow you up a bit and puts all your plans out and stuff. You've got to keep moving money in a band, you can't just stop and mess about.

OTS: I was looking at your itinerary for the January tour ...

Reg: You were eyeballing it.

OTS: I was having a close study and ...

Peter: it's nice paper isn't it.

OTS: Nice type too.

Peter: Yeah nice type.

OTS: The thing that struck me was with a band your size a lot of next year is already determined.

Reg: A little bit.

Peter: To a fairly great extent.

OTS: I wouldn't like to be in that position.

Peter: Either do we we are just giving it a test run for a few years ...

Reg: A test run for six or seven years.

Peter: Just to see if we like it. If we don't like it we'll keep on going for a few more years then break up.

OTS: Well what was 1984 been like?

Reg:-It's been 1984 in reverse

OTS: What happened in 1948?

Reg: Well if you reverse the 48 you get 84.

Peter: but not the 19, you leave the 19 the same. That's the tricky part

Reg: 1984 has been good, it's been an excellent year as far as I can see ... I hope it never ends.

Peter: Yeah, we hope it never ends because 1985 is a new year and you don't want that do you. What do they say about the evils, take the evil you know.

Reg: All I can think about is the poor blonde robot in that film Bladerunner when he died. That was so sad. It was a very sad moment in the year.

OTS: Is that the only thing?

Reg: I remember the book better than the year.

OTS: it's unfortunate that the book determined a lot of people's feeling about what was going to happen.

Peter: I don't really think about that much.

Reg: The advertisement seemed like hype, some type of advertising campaign to make it special or something.

Peter: It was just another year.

(THE TWO MENTALS THEN TALKED ABOUT THE FILM CLIP TO APOCALYPSO. IT WAS MADE BY B SHARP)

Peter: That's the end of the interview

(HE PRETENDS TO SMASH THE TAPE RECORDER)

Reg: Break the camera open will you Pete, i didn't have my clothes on when I came in.

(PETER DOES A TYPE OF FRANK SINATRA MEETS THE PRESS ROUTINE)

Peter: laughing. I've got to go anyway

Reg: The interview hasn't finished yet.

Peter: well that's it.

(PETER LEAVES)

OTS: But maybe the Mentals have got to the stage where you just need an engineer to get down the sounds you want.

Reg: Yeah but you still need a producer especially when you've got as many songwriters in the band and a few singers and that. It gets confusing, a producer sorts all that out. It's like having a reference or something. As well as that, if they are good they can contribute something to the arrangements and parts you are playing.

OTS: So who is the producer?

Reg: Richard Gottehrer. He's done lots of American bands, Blondie, The Go-Gos, Richard Hell ...

OTS: You supported Richard Hell in New York didn't you?

Reg: we were on the same bill as him. He was great, good band, the best sort of punk band I've seen I think. Really believable. A New York type band I guess you would call it."

OTS: did Gottehrer see you play at the Picadilly?

Reg: yeah

OTS: What did he say?

Reg: He thought it was the best band he had seen in the world and he had no yardstick to measure the extent of his joy seeing us. That's what he said.

OTS: Honestly?

Reg: yeah, he said he was dancing for about eight hours reciting our tunes in his head and singing them.

OTS: Really?

Reg: well that's what he said.

OTS: That's great.

(LONG PAUSE)

OTS: Has the album got a name?

Reg: Yeah it is going to be called Fundamental.

(THE ALBUM, WHICH HAS JUST BEEN RECORDED, SHOULD BE OUT AROUND FEBRUARY)

OTS: Has that got any deep meaning, Fundamental?

Reg: Well it means essential, an essential thing to have or something. It's got mental in it. It's got fun in it, but we don't like fun, it is a horrible word."

OTS: It's a word that can be easily abused.

Reg: yeah, well it has been abused.

OTS: Who do you reckon the big culprits are?

Reg: Of fun? Oh, lots of people.

OTS: McDonalds?

(PAUSE)

Reg: McDonalds? Yeah, perhaps, yeah.

(LONG PAUSE)

OTS: Have you had time todo any painting?

Reg: Oh, a little bit, yeah, everyone messes about a bit, but we don't have a huge amount of time.

OTS: You take it a bit more seriously than that don't you?

Reg: Oh yeah, I'm fairly serious about it when I get around to doing it, but you can't worry about it too much.

FAST FORWARD

OTS: Have you got Christmas message for your fans?

Reg: Which fans?

OTS: The fans reading this.

Reg: They are difficult things christian messages.

OTS: Christian messages?

Reg: Is that what you want? They are difficult to deliver those.

(LONG PAUSE)

OTS: No?

Reg: Oh I've got so many it's hard to choose one. It's hard to choose one out of all the messages I've got.

OTS: Just off the top of your head.

(ONE OF THE MENTALS ROADIES, LIONEL, PUSHES A ROAD CASE INTO THE ROOM)

Reg: hey Lionel, what's your christian message for the year.

Lionel: My christian message?

Reg: for our fans and your fans, what's your message for the Christians or your christian message for the ordinary people.

Lionel: ahh, have a good time and don't get caught by the booze bus.

Reg: Ohh ... well that's fair enough. That's one message.

OTS: I need two more

Lionel: Umm ... also drink and be merry

Reg: What about, if you are going to walk about the backyard naked always carry your prick in a carboard bag that's covered in black velvet.

OTS: Why is that?

Reg: It's just a nice thing to do in the new year. It's a sort of 1985 thing.

Lionel: If you do that make sure you don't get sunburnt on your old boy.

Reg: That is what the black velvet is for.

Lionel: But black attracts the sun so it's better to have white velvet.

Reg: ... that's true yeah, laughing

(LONG PAUSE)

Reg: So is that the end of the interview

OTS: I guess so ... just quickly tell me what type of songs ae on the album.

Reg: Oh, differenty types. The usual different types. they sort of fall into four categories. Oh, no ... maybe they don't. It's all accessible it's accessible music, some of it is a little bit soul, some of it is a little bit jazzy, some of it is a little bit ...

OTS: A little bit rockabilly?

Reg: Rockabilly, country ifluences, some of its electro funk, pop influence. You know it is quite a mixture.

OTS: Did you write the more country rockabilly stuff.

Reg: Sort of yeah, some of it is German country'n'Western. German rockabilly, stuff like that.

OTS: Sounds interesting OK. thanks for the interview.

INXS
MODELS
HOODOO GURUS
DYNAMIC HEPNOTICS
THE COCKROACHES
I'M TALKING
CELIBATE RIFLES
THE TRIBE
the BIG Swing
HEATHCOTE OVAL
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silent types

Silent Types are a five piece band from the southern suburbs of Sydney playing around town for the past three years. Over the past months Silent Types have gained quite an impressive local following. Bass player, Gary McLaren, spoke to OTS last week. The music played is best described by McLaren as "Pop-Funk-Rock", as each member of the band has different influences. They range form the BIRTHDAY PARTY and ULTRAVOX to THE BEATLES. McLaren does admit though the biggest influence on the band as a whole would be U2.

"A lot of Dwight's guitar playing is reminiscent of The Edge's" to a certain degree Silent Types' music has the same energy that U2 have in songs such as 'I will Follow' although one would be quick to point out that Silent Types are no U2 imitation.

Mid September saw their first record release, a four track EP. MIDNIGHT TO DAWN (Reaction/Hot Records), which included the songs "It's Only You", "You Twist, I Shout", "Do YOu Want To Go Somewhere After This?" And "Be Happy". Unfortunately it received mixed reviews, and most agree that it does not reflect the bans live performances. Putting that aside though, the EP reached the Triple M Top 100, it's top position being 64, and was put on daily rotation at the station. Included in the bands future plans, is another single; "to be completed by the end of January, hopefully." McLaren added.

Silent Types' live performances show a rare energy, so often lost with the big polished bands. They have an enthusiastic approach to what they do, being genuinely interested in producing an excellent set. ALL the guys look like they are having a great time on stage, which more often than not reflects on the audience. The members have become a lot more confident in their approach to live sets since the first time I saw them around about a year ago at the North Cronulla Hotel.

Gary Hughes has a very outgoing personality, and teamed with his original dance steps, he is very interesting and entertaining to watch. He often creates a BIG headache for the two hardworking roadies (Steve and Colin), by inviting any 'Gorgeous young ladies' to join him on stage. This often turns out that there is as many people on stage, as is on the dancefloor.

"We like people to get up on stage, although we have to be careful of the equipment. Especially when too many people get up," added Gary.

Three of the five members take turns in the vocals, which creates a very diversified sound to their set. Gary Hughes takes care of the bulk of the songs, being the obvious leader, these include "the Long Way", "Solution Room" and the now classic "Earthquake Shake". Gary McLaren helps with his mellow voice on "Be Happy" and "Ability", while Dwight in comparison adds his to the slower 'He Lost Her'.

The newer songs in their set, including "Groove it Up" and "Perpetual Motion" are a lot more danceable and solid, making everyone do more than the basic toe-tapping. Silent Types have enough new and original material to vary their set every now and then, and quite often they invite on a sixth member — Graham "SHAKES" Shakespeare to do his 'famous' juggling routine. He juggles an apple, tomato, and cream bun — and eats them at the same time! The song he does it to is the very appropriate "Throw up, Throw out". Some readers may also have seen SHAKES on Hey Hey It's Saturday night in Mid September.

The band are out to have a good time, but they also get great pleasure in being able to entertain an audience, and as their latest promotional release says:-

"Silent Types has established a considerable reputation on the live circuit with more than enthusiastic responses from all audiences."

"With 1984 quickly drawing to a close, Silent Types have BIG plans for 1985 which include the recording of a new single, and hopefully a Eastern states tour — Taking in Brisbane and Melbourne.

"We'd all really like that, but we'll have to see how things go with recording first." Gary McLaren added with his fingers crossed. Various other media forms have also taken interest in the band with Simon Townsend planning a spot for them in a show in January.

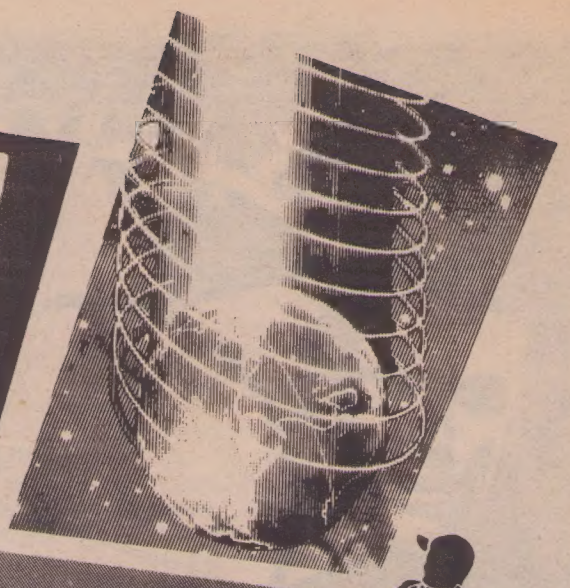
Silent Types will be playing around town from the 15th of December right up to the New Year, when they will take off about six weeks to write and rehearse new material, so their live performances might not start again till early March.

"We'd like to come back in the new year with 4-5 new songs in our set." Gary enthusiastically said. Gary when asked what he would like to see the band do in the future quickly replied — "go right to the top — Hollywood!" which shows that Silent Types don't only have a driving ambition but also a sense of humour which is just as important.

Silent Types are definitely a band to keep an eye out for, as they have a raw and undying energy rarely seen in the larger groups around town, and coupled with their ambition, it should pay off for them in 1985 or so and the present line-up includes: Gary Hughes lead vocals and percussion, Gary McLaren bass and vocals, Dwight Mannsburden lead guitar and vocals, Simon Patrick rhythm guitar and Bruce Lindsay drums and percussion.

Allyson Moore

the BIG Swing



1984 is set to end with a Big Band Swing on Saturday 29th at Heathcote Oval when a line-up including some of the country's top bands descend on Sutherland for ten hours of live energy.

The star attraction will be INXS in their first Sydney gig since April and their last until late in 1985. The concert will cap off the biggest year to date in the band's career. Their 'swing' album went triple platinum in Australia, and from the acclaim well and truly due to it they sprung into a worldwide tour, headlining in Japan, across the United States and throughout Europe. They concluded the gruelling five month world 'Swing' in September with a triumphant return to the Perth Entertainment Centre before 16,000 people.

On record too INXS have been a world wide hit with 'Original Sin' charting well across the US and Europe, reaching number one in Australia and France. Their Nick Launay produced, powerful electro-pop LP has just yielded its forth single, Dancing On the Jetty.'

The Models, one of the best bands around, on stage and on record, lead the troup of support bands appearing throughout the day and night. Years of consistency are finally becoming fruitful for this band with far wider recognition, and their latest single, 'big on Love' is rapidly rising up charts around the country.

Also appearing will be the Hoodoo Grus, recently returned from their tour of American swamps in preparation for their national tour with Lou Reed in January. They will be preceded by something slightly different in the form of that soul kind of fella Continental Robert and the Dynamic Hepnotics.

The Cockroaches I'm Talking, Celibate Rifles and the Tribe complete the bill.

Heathcote Oval is on the edge of the Royal National Park at Sutherland, off the Princes Highway, or catch the train to Heathcote Station.

Once you arrive at Heathcote station it's a short walk of about 100 yards tothe concert — so you can save your energy for the raging. Plus there will be extra train added to the Sydney & Wollongong lines. No glass, pets or alcohol allowed through the gate but there will be a bar on site.

There is also a variety of food stalls for the hungry thousands.

The concert is a project of the Cronulla Rotary Club who are attempting to raise the necessary funds to purchase an 'FLIR' unti (infra-red-radar) for the Rescue Helicopter Service. A particularly relevant project since the recent bush fires. Many lives could have been saved, both trapped fire fighters and fishermen lost at sea if the Helicopter service had been fitted with this highly sophisticated equipment.

The gates open at 10am and the madness starts at midday and rocks on till 10pm. The cost is $15 at the gate or $12 (plus booking fee) in advance from Mitchell Bass.

Proceeds from the concert will go towards the radar equipment for the Rescue Helicopter Service.

INFORMATION

30 kms south of Sydney G.P.O.

HOW TO GET THERE

BY CAR:

1. **Off the Princes Highway between Engadine and Waterfall.**
2. **Take Heathcote Road from Liverpool and go east.**

But we recommend

BY TRAIN:

Main Southern Line through Sutherland to Waterfall. Get out at Heathcote — 100 yards to walk.

N.B. Park at any station from Hurstville south and catch the train. The S.R.A. have added extra trains both to Sydney and Wollongong after the concert.

Heathcote to Sydney:	**10.35 p.m.**
	10.55 p.m.
	11.58 p.m.
Waterfall to Helensburg:	**10.49 p.m.**
Heathcote to Helensburg:	**1.08 a.m.**

Trains will run normally & regularly all day and evening Saturday.

No Glass, No Pets, No Alcohol
(Bar on site)
Variety of food stalls.

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~TOUR~

Tue 18: BANKSTOWN R.S.L.
Wed 19: ST. GEORGE SAILING CLUB
Thur 20: LOCAL INN
Fri 21: ST. MARY'S BAND CLUB
Sat 22: CORRIMAL LEAGUES
Sun 23: DOYLESON R.S.L.
Mon 24: GRAPHIC ARTS CLUB

Mushroom
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STRANGE TENANTS
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I Work at my Machine
from the debut album
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TIVOLI

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Mon 31 Dec — Public Image Ltd — The Tribe

Wed 2 Jan — Hoodoo Gurus — Hoi Polloi

Thur 3 Jan — Flaming Hands — DD Smash

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neat casual dress

THE TWO PiL shows

THE PRESS CONFERENCE

Last Thursday a select handful of media types turned up at a Kings Cross hotel for a chat with a rock group. They were only there for one of them, though . . . entering with a sinex sprayer lodged firmly in his left nostril was the unmistakable figure of the original punk — JOHNNY ROTTEN ESQ. Emitting a series of alternating coughs, splutters and laughs (he, along with most of his band, were suffering from the flu), Rotten/Lydon proceeded to romp his way through numerous questions (some of which actually related to PUBLIC IMAGE LTD), and leaving not a few journos frustrated at having nothing overly outrageous to report. Here follows a brief selection of quotes from the PiL press conference.

"Howdy doody ... I'm dying, so be (cough) nice to me!"

"I'd rather use it (the name Rotten) than let Malcolm run away with it, because that man's up to just isn't *healthy* for the world ... if anyone's going to use it HAS to be yours truely, cos it is me after all."

"I'm not a *superstar rocker* — I've nothing to do with rock'n'roll."

"I don't agree with people all wearing identical leather jackets and all looking the same ... that's 'sheep mentality' – mass uniformity, and that's NOT what this chap's about."

"He (Malcolm) loves sheep, yes!"

"Rock'n'roll isn't music — it's an attitude and a bad one at that ... it's all about ripping people off and being a big shit."

"Let's face it — mass acceptance is NOT something that I'm suffering from is it?"

"Audiences are audiences — they'll be just as violent as a Barry Manilow gig — in fact there are more deaths at that type of gig than anything we do ..."

"Most gigs here ARE pubs, aren't they?"

"I made the world a better place — and I'm still going it!!"

"Anarchy is disrupting everything and smashing the system, but it offers no alternative. PiL is an alternative.

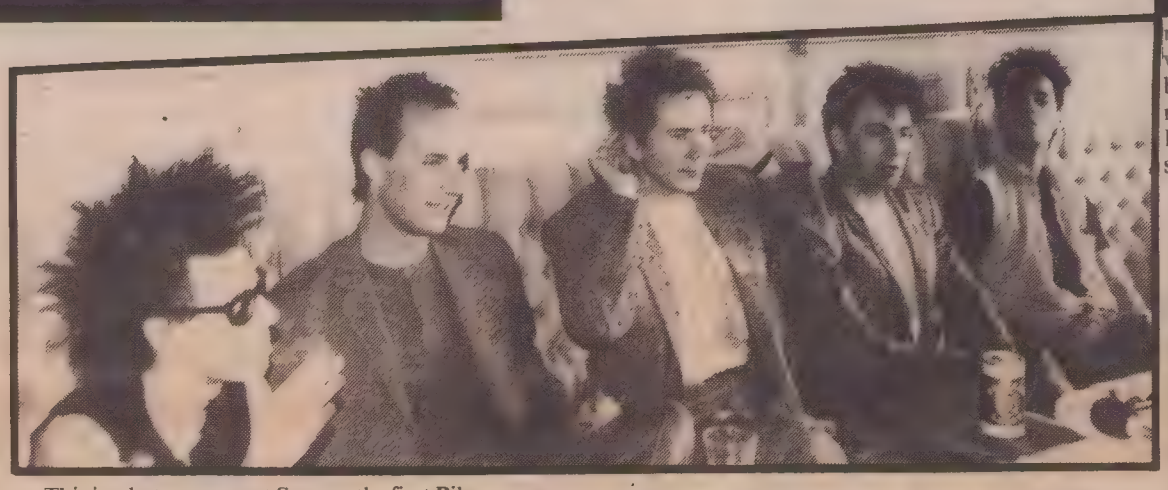
"Most of what Malcolm is suffering from these days is hindsight."

"The thing about PiL audience is that (they're) always extremely varied — all types — and that surely is important and relevant, and I enjoy that. If it was just mass uniformity it'd be pretty pointless us just doing gigs..."

MICHAEL ROBERTS

photo by Tony Mott

HORDERN PAVILION



THIS IS 'WAT' YOU GOT

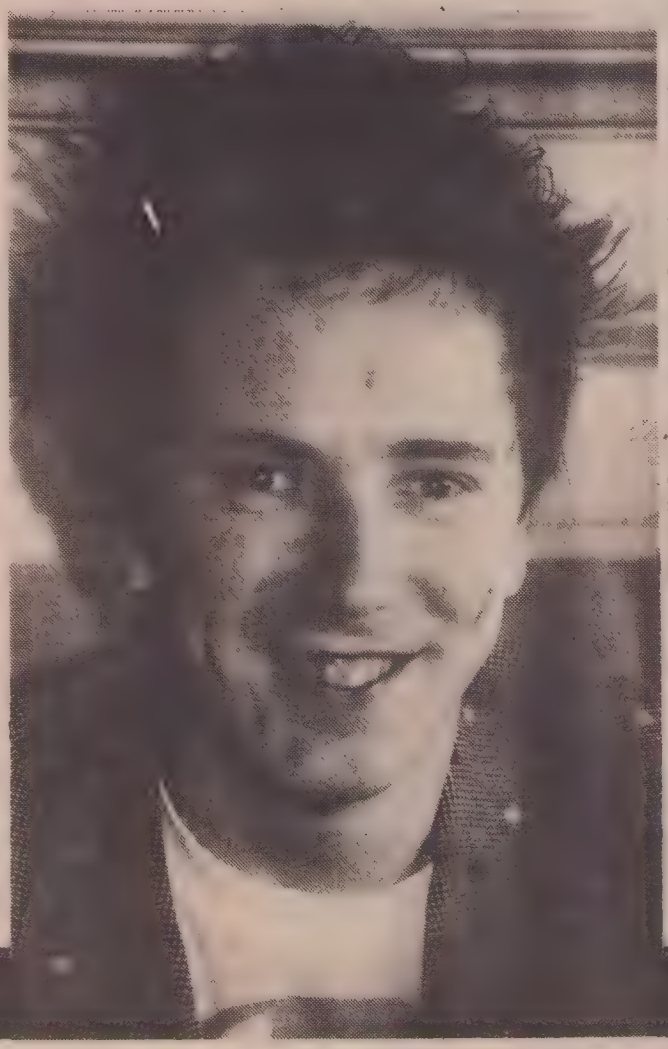
This is what you expect So goes the first Pil show in their Australian tour. Playing from seated positions behind a table cluttered with microphones and beers at a press conference in Kings Cross, the band gave the journos and visitors exactly what they expected. It wasn't their fault, but the journos. Probably there was only one question asked that hasn't already been asked and answered a hundred times. I'm surprised Johnny Rotten didn't nod off half way through. That question was "What does your mother think of what you do?" "She's dead". So much for that.

I myself was too awe struck at actually seeing the great man in the flesh and hearing him speak to function adequately as a questioner.

Inevitably some reporters would try to get the better of him. They always do and apparently always fail. One smart young chap from the ABC tried to get him on the Old rockers bit and actually asked if he thought he was riding on the image of a dead man, presumably Sid Vicious. Johnny's reply was a mock 'ouch'.

The second Pil show was at the Hordern Pavilion Saturday night and had the advantage of Johnny Rotten's great words accompanied by music and supported by Box of Fish and the Moodists.

Poor old Andy was so nervous before the show. It was the biggest audience Box of Fish had yet played to and he had actually brushed past HIS shoulder backstage. I bet the shoulder was still tingling when Andy took the stage with the rest of the band to perform. I had earlier imagined Box of Fish could sound like a heavy metal band with a decent PA. Not so, it was the guitar hero style I had seen from the new guitarist at recent small pub shows which made me dread hearing it without the unique distortion that only a fucked PA can afford. He was remarkably restrained tonight though and worked quite well with Carol so that you actually hear melody and tunes in Box of Fish infamous grunge sound. Grunge is that music style pioneered by Box fo Fish that relies on dark loud sinister noise and Andy's vocals. He grunts at words and usually missed but it all sounds pretty good if you are in the right mood and are not too fussy or a Robert Plant fan or Duran Duran fans or some other such inferior form of life.



The Moodists played well tonight. There was little sign of nerves as they worked their way through their tough and rugged set of tough and rugged songs that do rely quite a bit on a furious and pounding drum bass sound. Clare Moore's drumming was well timed and imaginative tonight but the bass was way too loud. Chris Walsh is a great bass player but it would be good to hear him behind or under the music rather than smothering it. I can never enjoy Dave Graney on stage, even in a white suit and his voice is so flat and nasal and bland that you start wishing all the songs were instrumentals so he could go and wait in the dressing room.

After being supplied with a free listening of "The Order Of Death" with its "This is what you want, this is what you get" chant, we saw the band come on stage and then Johnny, resplendent in white. He is a bloody good lyrics writer is Johnny Rotten and he used to write great tunes to go with them. He has an almost unique talent for writing absolutely direct and concise lyrics about things that affect him and things he cares about without sounding like he is proselyelizing. The difference between the old and new Pil music though was obvious tonight. His new album is basically just big beat dance songs, albeit fairly good ones, with Johnny's alternately high nasal and low deep voice always full of character, on top. The old Pil though made great music which explored the limits of what can be done with a tune and who could forget the great bass lines to songs like Careering, Bad Baby, Theme, and Poptones Unfortunately none of these four songs were played tonight which disappointed me.

He did play Public Image though and low life and Annalisa and Religion and even two Sex Pistols songs. Bodies and Anarchy, the crowd pleasing lyric adaption was a real shame. He changed "I thought it was the UK" in Anarchy to "I thought it was Australia". Really You expect such crass behaviour from U2 or Deep Purple not Pil.

Then there was the spitting. Them down the front spat, he rebuked them and told them it had cost them the chance of an encore, and then he spat back.

When the first walked off stage after only ten songs I started sharpening my pen and rehearsing my vitriol. God this paper is lucky he came back on to finish the show, libel suits are costly you know. All in all it was a great night, full of great music and even better lyrics and of course Johnny Rotten himself.

Everything's Fine — Carry On

Everything's Fine — Carry On — A subjective overview of some of the great cultural events of 1984 and disgustingly self-indulgent

by Rob Miller.

1984, Orwells year, not quite as horrific as we expected. Some good, some great, some bad, some ugly and alot that was just plain indifferent.

A year of heavy metal and swamp, of grunge and rockabilly, of synth-pap and skin and bones, of AIDS and Ignatius Jones, of Max Gillies and Mark Mordue belly busters ....

1984 when art was still a dirty word and MADROOM called their debut LP "I am for an art, that takes its lines from life itself ..., When Experimental Theatre married rock'n'roll and when PETER GARRETT ran for the Senate and went close (?), when HAWKE cried on television (and wasn't he the disappointment of 1984!) and later, thought he'd been assasinated, after a camera bulb exploded during a press conference, the year New Zealand put us all to shame by saying 'NO' to American nuclear warships and CARL LEWIS won four gold medals at the Olympics.

1984, the year Colin Hubert made his coming-out and was incorrigibly naughty most of the time. A year of trials at SKIDROW, of tribulations at 2SER and nothing in particular at TRIPLE JAY.

The year we discovered TRIVIAL PURSUITS and continued to indulge in an excess of all things bad for us.

Another twelve months of unimaginative dee-jaying in the dance clubs and where the hell were the bloody SUNDAY PAINTERS all year?

Regrets we've had a few, like missing what sounded like a great night at the St James bomb shelter and not slagging off 'broken Tales" by HA HA HA, when we had the chance. Meanwhile on a more serious note ...

Returning triumphantly from England, expectations were high, that the MOODISTS who've been threatening to do something brill. For such a long time now, would finally erupt, thus vindicating the faith of their long-patient, long-suffering fans. Yet despite Chris Walshs throbbing bass, the cruel croonings of David Groney, his acrid smiles and venomous crotch, the Moodists have been unable to get beyond an all-pervasive sameyness in their music. Yet another band to be hammering away churlishy and somewhat dogmatically at the tired corpse of rock'n'roll, they've produced a handful of great songs this year, notably Thirsty's Calling, Frankies Negative and Boss Shitkicker, that invariably get swamped by an overly repetitive live set. Why didn't the Moodists just release a brilliant ep instead of a pedestrian long-player?

It's been a great year for TACTICS who made their long-awaited return to the ground two months ago. Distinguished by fierce enthusiasm and a passionate desire to get it right this time, Tactics have continued to forge ahead, displaying a greater pop sensibility than formerly. Although plagued by shonky sound systems their live shows have been consistently inspired and occasionally blistering. A new record planned for release, as soon as the band can raise the necessary funds to buy back their tapes from the recording studio, will be definitely worth looking out for.

Although not especially popular with viewers of 'Countdown' SCATTERED ORDER have continued to make inventive white noise, that over the past few months has showed signs of softening the sharp, amphetomine edges evident on A Dancing Foot and a Praying Knee, with Pel Mels Dave Weston joining as second drummer and Mitch Jones, having pared down his ranting Mark. E. Smith style monologues to more skeletal attacks, the Scats, have so far resisted the temptation to do a 'Severed Heads and release a dance record, being content to just play the music they want to play. One of my favourite bands this year, Scattered Order may be the last in a long line to try their luck in England sometime next year.

1984 probably wasn't the sort of year Ed Kuepper had hoped for and yet the LAUGHING CLOWNS have made some inroads towards more broadbased success, with 'Eternally Yours" occupying No1 position in the Indy Charts for quite a few weeks. Utilizing a more direct, 'rockn'roll' approach these days, the Clowns have lost the sensual spark of the Uddich-Schmuddich period. Still, drummer Jeff Wegener thinks the band is playing better than ever, being especially enthusiastic about the all-girl brass section, that features Louise Elliot and Diane Spence on saxaphones and Gladdie on trombone. Some memorable shows and some not so memorable ones, look forward to a new Laughing Clows record sometime in early 1985.

Of course the three NICK CAVE 'man or myth' shows in early January remain amongst the highlights of the year, whilst 'From her to Eternity' was without doubt one of my very favourite records. It's been a source of constant befuddlement to me, how various oddbods, no doubt inspired by the witless example of aging drama queen and all-round reactionary, IGNATIUS JONES (devils Weed rather than devils advocate) have repeatedly attempted to dismiss the likes of Nick Cave and even JOY DIVISION as 'atonal gloom plus literary pretensions equal Art. Me thinks our Iggy is just jealous that some of the accolades, so deservedly heaped upon Cave, haven't come his way. But the real point is this — however abstracted these bands play their own distinctive versions of the blues, the general effect being euphoria rather than depression JOY DIVISION get it! I wonder if anyone ever accused Billy Holiday or Ella Fitzgerald of being part of the grey raincoat set!

Meanwhile an interesting rumour gleaned from that worthy fanzine, B-side. Apparently ROWLAND HOWARD has shown signs of emerging from his bedroom for the first time since the Birthday Party broke up and plans are afoot to reform CRIME AND CITY SOLUTION, a Melbourne cult band of the late seventies. According to a different source, the line-up is to include Mick Harvey, Barry Adamson, Harry and Rowland Howard and one Simon Bonney, whom, it is claimed Nick Cave stole his act from! Intriguing! Let's hope they make it to Australia.

Having signed to Sire records in May, 1984 has been a year of mixed fortunes for the GO BETWEENS. Plagued by work permit difficulties in England, the band managed a short tour jof America in July and supported Aztec Camera on their English tour later in the year. Whilst their current single 'Bachelor Kisses' has not matched the success of last years 'Cattle and Cane', the album 'Spring Hill Fair' has enjoyed a generally rapturous response from the critics. But, as we all know, bands cannot survive on critical acclaim alone and for the Gobetweens in 1985, it's America or bust.

1984 was another year of struggle for ART UNIT who lit fires under the visual Arts Board, closed down, gave birth to an baby boy, re-opened, got a grant and then lost it again! But a good year for all things Aboriginal with the COLOURD STONES scoring a hit with 'Black Boy' and the WARUMPI BAND continuing to get people up and dancing. The ABORIGINAL ISLANDER DANCE SCHOOLS 'Tracking' was one of the most enjoyable shows all year, as were the CASTANET CLUB, that bunch of loveable wallies from Newcastle. In the wonderful world of experimental theatre. Icecarving in Mexico by GROTESQUIS MONKEY CHOIR and 'Death of Cook' by JAN HUBRECHSEN were two stimulating presentations both featuring great live soundtracks by Modern Opera and Tom Ellard respectively.

And in my humble opinion, the ALL OUT ENSEMBLES Samuel Beckett season at the Performance Space earlier this year was far superior to the San Quentin Drama Workshops "Becket directs Beckett" being caustic and searing where the latter was populist and flabby. Incidentally, two new shows scheduled for production in 1985 by the All Outs are 'Blood of the River', an adaptation of the Gabriel Garcia Marquez story 'Tale of a Death Foretold' and a major production entitled '68, Asleep at the Wheel'

Of course, there were alot of good and some great records released this year — THE TRIFFIDS Raining Pleasure, THE LIGHTHOUSE KEEPERS Tales of the Unexpected, a Another Pond by NOT DROWNING, WAVING, the GWONDANALAND PROJECTS Terra Incognita, and a whole lot more that I probably didn't even get to hear. As John Tansey remarked in these pages a few weeks ago, it's all looking quite disgustingly healthy - even Joe Walsh thinks so. Everything's fine — carry on!

Everything's Fine — Carry On

clearing up six months of rumours with louis tillet

No vain dreams of earthly glory
urge us onward to explore
far-extending realms of knowledge,
with their rich & varied store:
by Charlotte Forten (Grimk's)
black American — 1839 to 1914

Louis & I sit down one day in the late afternoon, under a window with a view keen to reach some state of euphoria. I'm talking to a true musician of course, about the band he sings & writes with & their album released on 'hot' a little while back, perfectly named "From The Archives" an album I've only heard twice since it was lent to me & am captivated already. If you've heard the album & discovered the inner sleeve you'll know the outline of what's to come, if not make sure you do; totally true to it's aim. It's a little rough & very real & I wouldn't want to hear it any other way. We plough into his favorite drink while I wonder where to begin with this charming & busy being...

O.T.S.: I'm gonna ask you about the rumours during the last six months about the W.T. breaking up etc.

L: yeah it's been uncertain for all sorts of reasons, we've had the break, good things have happened, not so good thngs have happened. We took the break in June or so & it WAS only a break, we never intended it to be the end of the band, more or less a holiday from each other, time to write some music, settle down & think of a direction.

OTS: When did you come back to play?

L: Just a few weeks ago

OTS: & the album "From The Archives"

L: that was released a few weeks before our first gig back, it fits in cause it clears the way for something new. Like we'd reached a platform & rather than abandon that & go on & let all the work fly out the window, we decided to put out a record that covered the time from the beginning of the band (4½ years ago) right up till the time of the break. It covers alot of the different phases we went through.

OTS: I knew of it, before hearing it, as a compilation of your older material but how would you describe it?

L: It's a summary of the old material that we got on tape, there's some live stuff, some very very early stuff when the first band was playing noise, just experimental noise, that was in the days of industrial music. There was us, bands like Severed Heads who're still going, SPK etc thats how it originally started. Very negative music, making sounds to bring out something negative in people which it certainly did.

OTS: So were all the tracks recorded individually, somewhere different with different engineers?

L: um well almost, there's 3 live tracks all recorded at the same gig, at Seditions, about 18 months ago. There's a couple of tracks that were just recorded on a hand held cassette player on a single mike & other stuff was recorded in a 24 track studio, they were the 5 tracks we recorded for the single so the album got the 3 that missed out. It's not a greatest hits!

OTS: People seemed to miss you, it was like Sydney went through a mid-year crisis, losing sight of some very good bands, like everyone wondering what thehell ws going on (could've just been me but ...) Is Archives some kind of sweet goodbye to that stage & that phase of yourselves?

L: yes & no, it's goodbye tothe old stage of the band & hello to the new. When you listen to the record there's at least three totally independent stages in all the music styles, so in many ways it could be that. The band established a sound, & we'll be keeping within the structure of the sound, but with new material & more personal input rather than just doing other peoples songs.

OTS: so in your near future plans you'll be showing us the new stuff.

L: yep, the new stuff we've been writing 'll be a lot more powerful.

OTS: More power cause it'll be original?

L: You put alot more emotion, power, energy into your own stuff if it's working. The sound of the band might change with new material but we'll be keeping the things about the band that we & people like now.

OTS: plans for more recording?

L: yeah probably an album or E.P. with all original songs with the exception of a couple of new covers.

OTS: & your going to London in the New Year for a holiday & liaisonwith Paris Green how does that coinside with the comingtour beginning mid Jan?

L: Well thats gonna be really tricky. We'll record the album or E.P. before I go, probably at the end of Feb. I'll be over there while the prduction etc's being done & come back when the record comes out & the Wet Taxis' start touring again.

OTS: What'll the rest of the band be doing while your O.S.?

L: totally up to them. We just want to come back a dedicated band that's gonna work together & make the music work.

OTS: Now i can safely assume all the rumours were bitter bitter lies.

L: Yes.

Meera Atkinson

TIVOLI

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The flat foot floozies and the

FLOY JOY

PART I: Into the hot

The nucleus of Floy Joy are the Ward brothers, Michael and Shaun, refugees from the seminal Shefield outfit,clock DVA. they are one of a growing clan of bands to make use of the services of quasi-legendary producer, Don Fagenson, better known as Don Was. Through the continuous courtesy of the boy s record label, Virgin Records, an ecstatic Ken Wark spoke via static plagued satellite to Michael Ward, from Ultimo to Sheffield. the conversation continued at great length, and at great expense. The moral of the story being never to trust a music writer with a musician with whom he has too much music in common. They're all too likely to chat about their favourite records, and forget about the serious business of DISCUSSING THE PRODUCT!

Well, just to set the record straight, Floy Joy make great product. It 'turns circles', as Billy Preston would say. Part of the reason for that is that both the Wards and their producer have a broad and deep musical education, taking in the sensual, sexy strut and swagger of soul music, and the full blown free flowing mind blowing emotional complexity of modern jazz. Soul and jazz — body and soul, the blood sweat and tears of the great black music. So please forgive the name dropping. There's a whole world of music out there that Mr Ward and Mr Wark just HAD to talk about . . .

PART II: What it all means

Ken: The name of the band came from a Motown song, didn't it? By the Supremes?

Michael: Well, indirectly. Have you heard of a guy called Slim Gaillard? the guitarist?

Ken: Yes, yes . . .

Michael: well, he came to the Wag Club, when we were doing a gig there, and he actually wrote a song in the forties called 'flat foot floozie and the Floy Joys'.

Ken: No kidding? My father knew that song! He claims it has various sexual references in it . . .

Michael: Yes, that's what I heard, but Floy Joy is a term that's been used in American music in all sorts of context. We just liked it, it doesn't mean anything to us really.

Ken: Lyrically your songs always seem really fragmentary. They are allusive and illusive. Why?

Michael: Well I write them but I don't know . . . perhaps because they're written over long periods. The ballad has a very strong Motown influence. Some of the others . . . I don't like that word "surrealism" but we were trying to get that sort of feeling you get when you're watching the Twilight Zone, the lyrics are slightly 'other worldly', slightly surreal. They try and create an atmosphere. Did you like the lyrics?

Ken: I like some of them. I liked 'Sebastapol', lines like 'all laced up and pressing down/ In a wrap-on torture gown.' I also liked 'Baby you know I . . . I think it's a scene straight out of my own life. Maybe a lot of other people would feel that too.

Michael: 'Sebastapol' is an imaginary story based on what we did over there. With 'Baby you know I . . . we tried to take the cliched soul lyric, and take it a bit into the realms of the abstract.

Ken: If soul lyrics need anything that's what they need. They can be so, er, blunt ...

Michael: Yes David was from Was (Not Was) would be my favorite lyricist. I like Elvis Costello, too.

Ken: There seems to be a little more sanity and detachment in your lyrics than in David Was.

Michael: Well, thats because he lives in America! He's a very intense sort of guy. He writes the jazz column for the L.A. Times. I think he's been asked to write the liner notes for Miles Davis, so he's doing quite well. Don's the musician, but David's the writer, a very intelligent writer.

PART III: All that jazz

Ken: You and Shaun used to play in pick up bands for touring soul artists, didn't you?

Michael: Yes, it was a learning thing for us. If you want to practice day and night and get paid something for it, it's the best way. It's very depressing, but it's an alternative to getting a day job.

Ken: Were you influenced by the Northern soul scene in your younger days?

Michael: I used to go to disco's when I was quite young, and I used to like the really classic stuff, early Willie Mitchell, Junior Walker they played saxophone, so I took it up. When I was about 20 I started taking classical flute lessons, for about, four years. Eventually I ended up playing all of the reeds.

Ken: Did you hear the album Junior Walker recorded last year, 'Blow the House Down'?

Michael: No, but I know it got great reviews.

Ken: A very hot soul record, but most soul music these days seem to go for the lowest common denominator.

Michael: Exactly. That's why I don't like it much anymore. The black so-called soul music that's coming out of America just doesn't have the edge. I still like people like James Brown, but I tendto listen to more jazz oriented things now.

Ken: There is a lot of exceptionally good jazz coming out of America at the moment.

Michael: Yes. I like people like Jamaaladeen Tacuma . . .

Ken: Yeah! Love his work!

Michael: And Miles Davis . . .

Ken: And have you heard 'Memory Serves' by Material?

Michael: Yes! I've got that record. A great record. I even like James Chance, more than the bland, over produced stuff we're very influenced by a lot of '50s jazz. People like Charles Mingus, Dolphy and Coltrane, that sort of thing. Vocally we're influenced by things like The Ronnettes. We try and combine the two.

Ken: they're unusual influences for a modern pop band to cite.

Michael: yes, but that's what we grew up with. Mind you, we listen to a lot of the modern stuff as well. People like Bill Laswell, Material, Was (Not Was), things like that.

Ken: Do you think there's a future for jazz or improvised and instrumental music with modern rhythms, the sort of thing Bill Laswell, Miles Davis and Herbie Hancock are doing?

Michael: That's a hard question. I don't know, in terms of chart success the answer is no, because I don't think people's ears are advanced enough. Nobody knows how to listen to that music, and they won't play it on the radio. I think most people just want a melody and young attractive people singing it.

PART IV: That elusive producer

Ken: How did Virgin Records feel about you choosing Don Was to produce you?

Michael: Innitially they didn't like it. but eventually they went for it because they like what we came out with. The proof of that is that they have been using him for various other Virgin acts. Helen Terry, and also Marilyn (I think he regrets working with Marilyn). Helen Terry made a good record out of it. He rang us up the other day and said he really liked working with her.

Ken: What's Don Was actually like to work with in the studio?

Michael: He's very laid back, very easy going. It was more of a co-production, he took a lot of advice from us, and we from him. He's very receptive and very sensitive to extra-musical things as well, the emotional content of what we're doing, as well as the notes and scales. He's adventurous, he's not bothered with absolute perfection. Most of the things on the album are first or second takes. Once the rhythm section was down tight we'd just go wild over the top, just being spontaneous, then we edit it down.

Ken: do you think modern recording techniques are changing improvised music?

Michael: Well it has for us, we do things in the studio like speeding pieces up, or taking three solos and piecing one together out of them. It makes good records, but in live performances you can't do that really. You just have to play.

Ken: There's not much recording going on which combines those techniques, studio composing and editing with jazz based improvisation.

Michael: That's what Don Was does. when we worked with him in Detroit he made us take a lot of chances. For example, he'd play the rhythm track to me with a lot of the instruments left out, so that when I play a solo I'll play it differently. So when you put the other instruments back you get some unusual results. He's pretty wild.

Ken: The album seems to have a lot of typically Don Was sounds on it. Do you think next time you'll exert more of a personal influence?

Michael: A lot of people have said that. I think we were very influenced by him before we ever worked with him. Initially we asked him to use those keyboard sounds he gets, and that very typical guitar sound, you know, that heavy reverb sound . . .

Ken: The 'Detroit' sound ...

Michael: Yes, the Detroit sound, but the horn lines and the melodies are very much our own, and are different from what Don does. But we have the same influences, so it sounds similar.

Ken: That's no crime.

Michael: Well we came outof the same things. Charles Mingus, Sun Ra

Ken: That's also my kind of music.

Michael: Really? Great. That's the real music to me, but in England they don't know how to take it so we have to sneak it in the back way.

KIM REED'S VIDEO VISION

One of the most consistent companies in terms of music video releases would have to be Polygram Musicvideo. They have distributed everything from Siouxie and the Banshees to Donna Summer, and future titles look even more promising.

Polygram has only just obtained the distribution rights for the BBC films and they include something for all tastes. **Best Of the Two Ronnies, Dr. Who, Deep Purple — California Jam,** Tom Robinson's **2, 4, 6, 8,** are just a few of the varied range in that series.

Although Dr. Who fans will no doubt rush out to view "Revenge of the Cybermen", an equally fanatical group of Fawlty Towers enthusiasts will be more than pleased to hear that two videocassettes of that relatively brief TV comedy series is now available.

Fawlty Towers Vols 1 & 2 are made up of six half-hour episodes, with three on each volume. Apparently there were only a dozen shows made and the ABC here has only shown the entire series once so far.

Included in the Fawlty Towers tapes are the antics of Basil, Sybil, Polly and Manuel in the episodes "The Hotel Inspectors", "The Germans", "A Touch Of Class" and "The Builders", "the Wedding Party" and "The Psychiatrist". Hopefully the rest of the series will follow shortly.

Also released to coincide with his Australian tour was the video **Eric Clapton** on the Old Grey Whistle Test. This was recorded in 1977 and features many of the songs that he performed in concert here. Also accompanying him were Jamie Oldaker and Marcy Levy, two band members that appeared on stage with Clapton last month.

Anyone familiar with the quality of the production on the BBC's Old Grey Whistle Test will understand when I say that the sound and picture of this studio concert are superb.

One of the surprise albums this year had to be EB'84 by The Everly Brothers. Their reunion went so well that an album was made and it has surprised both die-hard fans as well as those fairly ignorant of their music.

The videocassette **Everly Brothers — Album Flash** is out now and it includes interviews done with Don and Phil Everly in Nashville and London. Producer and respected musician Dave Edmonds also speaks about the making of the record and the three generally explain how and why it all came together. Four songs from the LP, 'Nightingale', 'the Story of Me', 'Follow The Sun', 'You make It Seem So Easy', are also featured in this brief tape.

MUSHROOM PLANET

Mushroom Planet's lead vocalist Stephen Johns is leaving the band, just weeks after the group signed the Hot Records.

Stephen is splitting to persue a future in a more laid-back career . . . marriage.

He will be replaced by Adelaide-bred singer, Rip, a former member of the South Australian band Gun Control, which changed its name to Funhouse when the group began touring interstate.

Stephen joined Mushroom Planet as an original member in early 1982 after jamming with bassist Peter Drofunovic and guitarist Scott Spillane.

Following a few gigs, drummer Michael Lieberman and former Celibate Rifle guitarist Michael Couvret were recruited, into the fold.

In early 1983, Couvret left to rejoin the Rifles and was replaced in Mushroom Planet by Andrew Radford.

Within a few months, the group released its 4-track debut EP, Mmmm . . . which managed to break into independent record charts.

Stephen, who co-wrote two tracks on the EP, wil do his final gigs with the band on Friday, December 21 at the Harold Park Hotel and at the Mosman Hotel on Saturday, December 22.

Mushroom Planet, after rehearsing Rip into the band, will return to the live music scene with a January tour of Sydney, Brisbane, Adelaide and Melbourne in preparation for a new EP to be recorded for Hot Records in February.

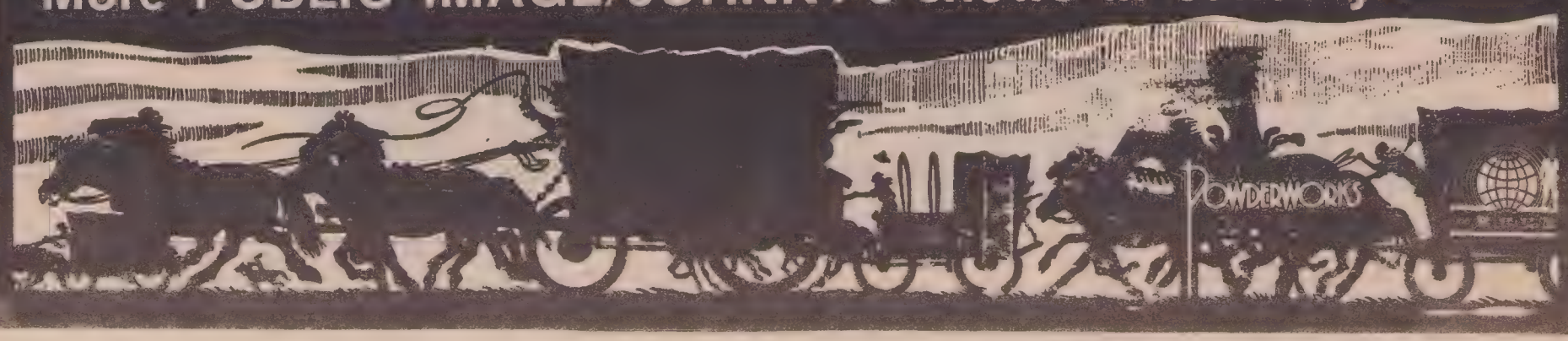
Les Giesler

THE JOHNNYS

Wed 19: Carringbah Inn
Thur 20: Belmont 16" Sailing Club
Fri 21: Campbelltown Leagues
Sat 22: Parramatta Leagues
Sun 23: Antler Park Hotel
(Frenches Forest)

Christmas Eve:
Shell Harbour Workers
with PUBLIC IMAGE

More PUBLIC IMAGE/JOHNNY's shows in January



GOOD ADVICE

"Light blue touch paper and retire immediately"
JAMES GILLARD, Mondo Rock

"Bung on the stunnerama every day of the week"
ROGER DE SUAVE, J Team

"First buy Body And The Beat 12" then buy this 12" and dance away to 24" of great dancing stuff"
ALAN MANSFIELD, Dragon

"Buy the 12" 'cause you don't have to change the record as often and it fits far more neatly into your record collection"
GARY RABIN, Power Broker

"Shave your head before you run for the Senate, wash your hands before you run to the toilet"
LOS TRIOS RINGBARKUS

"Having fun is half the fun"
GURU ADRIAN, Guru of new wave consciousness

"REMEMBER TO ALWAYS KEEP YOUR THUMBS ON THE OUTSIDE"
ERIC McCUSKER, Mondo Rock

"Make sure you clean your teeth"
DANNO MABUTO, Triple M

"Realise your real eyes"
DAVID WALES, Domestic Appliance & Reluctant Cult-hero

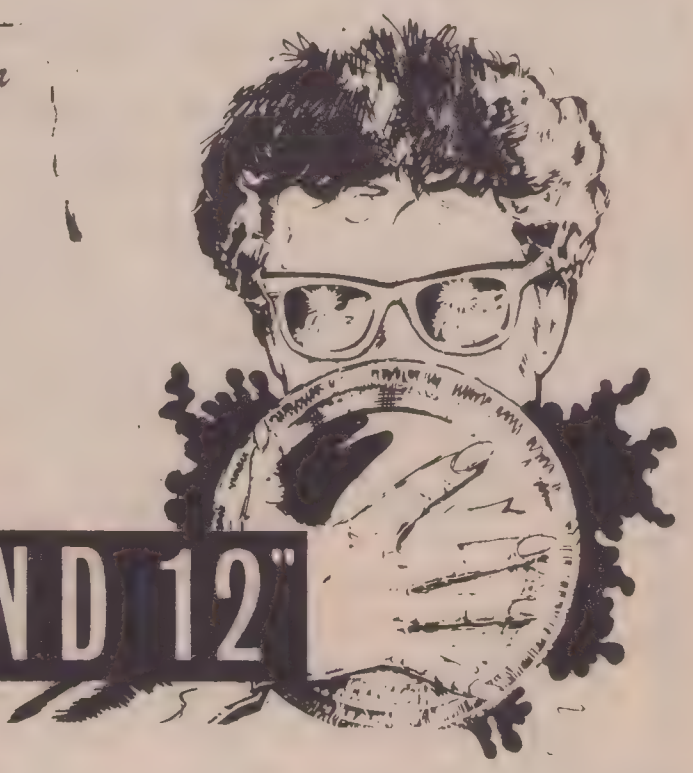
NO, DON'T PUT THAT, IT'S TOO HIPPY!!

"Eat McDonalds before the bomb drops"
CLIVE HODSON, Local A&R Manager PolyGram

"THE ONLY THING TO DO WITH GOOD ADVICE IS TO PASS IT ON. IT IS NEVER OF ANY USE TO ONESELF (OSCAR WILDE)"
RICKY FATAAR, Producer

"Don't ever leave your room key with your drummer"
BRIAN CADD

"KEEP YOURSELF NICE"
BASIA BONKOWSKI, Rock Around The World



MONDO ROCK 7" AND 12"

Through Polygram

COOKING WITH george

and especially ARNOLD

"Cooking with George" — a series of six programs on JJJ during August and September this year — brought to radio connoisseurs the thrill of discovering new local and interstate bands in the comfort of their living rooms. Now this talent is available in a vibrantly coloured boxed set of 12" E.P.'s (and cassettes). ***Arnold Frolows*** *— executive producer and chief protagonist — told me all.*

Let's begin with the name. In Arnold's words "cooking was just a silly throwaway thing." It is actually quite apt because it brought together a seemingly incompatible collection of bands and people (ABC executives dealing with the so-called 'radicals' of JJJ) to make an exceedingly tasty concotion. Arnold tells us to remember that "cooking means *"Oh, that's really cooking!"* i.e. it's hot, happening hip!.

"Cooking with George" is nevertheless a bit of a misnomer. For George Wayne was basically just the on-air co-ordinator. The reason it came up with George was because it was in George Wayne's program." His known love and support for those yet-to-reach-Countdown independent bands doubtlessly prompted this choice.

The travelling concept began due to Arnold's awareness that many fine bands couldn't make it to Sydney. "Usually we've recorded bands here when they've come around, but from the demos and just from some names people have mentioned we knew there had to be a lot of bands we could be doing just the same thing for."

This idea of an itinerant JJJ crew and the vagueness of the "cooking" concept means there may be a series of such programs, possibly only for radio, with names like 'Cooking with Virginia' (Moncrieff) or perhaps 'cooking with Brisbane' — What we want to do is maintain the notion of us travelling around recording bands from around the country and playing them to people here in Sydney, exposing as many bands as absolutely possible.

It's a natural extension of what we've always been doing. We've always done this stuff with Sydney bands or anyone else who's been passing through. Before this we've never gone out of our way."

Brisbane Melbourne and Sydney are well-represented, with 2, 3 and 5 bands respectively. Adelaide has only one, due not so much to a slightly more quiet scene but some bad luck with a raucous rock'n'roll band. the Screaming Believers. The drummer's Ludwig set just having been stolen and not being in a terrific frame of mind the Believers session wasn't brilliant. It was played on the program, but wasn't included in the boxed set.

So Arnold is determined to get more Adelaide bands next time and also to get to Perth which does have a vital band scene, but was too far to go this time considering the novelty of the enterprise. "This whole project was an unexplored thing and we knew that in Melbourne, Brisbane, Adelaide there were bands. By hook or by crook we'd get something." He doesn't feel there is such a scene in Hobart.

It was Arnold who guided the whole project through. One major task was finding the bands. He spent absolutely hours going to as many gigs as possible as well as weeding through demo tapes. Then it was his job to "co-ordinate the whole thing — get the studios booked, make sure the bands were in town at the time and could work on those days. Make sure the producers were available." Etc. etc.

It ws decided not to do another live album like "Live at the Wireless" "We got round to thinking well, in fact, live isn't what it used to be in a way. With videos and things like that there are a lot of bands that hardly every play. . . a lot of the effects, a lot of the music is being created in the studio."

Due to a lack of time and money and to keep up the energy of a live performance recording time was deliberately limited. So it became in a sense "Live in the Studio". Allowing for some overtime, recording was to take a day as was mixing.

The situation differed depending on the type of band. "The bands were divided into two categories — the ones that were basically a live performing band in the rock'n'roll mode and the ones that relied on drum programs and synchronised tapes." The rock'n'roll ones "played a live set — chring — like that and then when we got what felt like the right tape a guitar would be doubled or the guitar would be replaced."

Some speedy work was thus done. "In a lot of these tracks the whole thing was done, not mixed, but the track was finished in between 2 and 3 hours, which is phenomenal considering that — and I don't think I'm immodest in suggesting that — they sound quite good." The sound quality is indeed excellent."

"The other bands would do it in the studio the same way, but they would put a lot of their equipment direct into the mixing desk. . . Their performance space was the control room — sitting there with their casios."

This recording and mixing was done by Ian Davies, Keith Walker and Norbert Roth. "there was this other producer, a guy called Chris Boniface, from Melbourne who did 2 out of 3 of the Melbourne bands (I'm Talking and Huxton Creepers) He does a lot of work for the ABC. He does work from the extremes of "Sweet and Sour" to the Swan Lake ballet."

Chris wasn't the only ABC person to help out — the whole project in fact depended on continual dealings with and help from the ABC. An element of shock must have been involved. "In a lot of these instances we were using studios that had never been used for pop or rock music before. In fact we were playing in symphony orchestra studios."

The ABC facilities were essential not only for recording purposes, but for the radio show as well. The bands were on a "circuit line — a radio hook-up — from each of the cities that the bands were coming from. So when they were in Brisbane we had the two Brisbane bands in the ABC studios there talking between their tracks about what it was like to record or what it's like being in Brisbane in the middle of winter."

Arnold obviously got quite a buz out of actually feeling a part of the ABC for a change. "Traditionally we've always been JJJ — the ABC station when it's not the ABC station — the sorta ratbags. So you go to all these places. In every state I'd go to meet the radio manager and you could just tell they really didn't know quite what to expect. They were surprised when it turned out to be quite a civil and quite ordinary meeting. There's just an incredible prejudice before you meet people. This was an exercise in diplomacy in a way. I've worked for Triple J on and off since 1975. I've never had that sense of really being a part of the ABC before I did this."

Invaluable help was also given by public radio stations. "In Brisbane we couldn't have done without 4ZZZ. They were terrific. They were phenomenal! They put on gigs for us — that they lost money on! They're just so committed these people. I just can't say enough about them." In Melbourne 3RRR gave the names of "talked about" bands, as did 5MMM in Adelaide.

Arnold always favoured a boxed set. "The original idea for "Live at the Wireless" was a boxed set of 7" singles, but that turned out to be too expensive. The record company didn't like it — it wasn't the proven thing." With the success of "Live at the Wireless" it was clear there was a market for this type of music, so a boxed set became more feasible.

12" rather than 7" cuts were chosen "simply because the grooves are deeper and wider. That's why disco records are cut on 12". If you go to a disco — if you go to Berlin - the reason these things sound so huge, not only because they have mega-systems, is sound so huge, not only because they have mega-systems, is because they're playing 12" They give a much, much greater dynamic range, especially at the bottom end." 12" cuts were needed to do the music justice.

A consequence of having this lovely extra packaging is a price tag of $24.95. "I keep trying to console myself with the fact that I do believe it's a good compilation. There's not one track that's there for filler. Otherwise we would've made it a 4-set . . . We've already had one good record, so anyone who knows about "Live at the Wireless" will at least think about this."

Airplay on commercial radio is not expected, but could be a determining factor in its' success. "We're actually hoping that Triple M might play some tracks. That would be fantastic. I think they should. It's Australian music. They go on about "homegrown" all the time, for God's sake, and all they play is Jimmy Barnes and Cold Chisel. Our bands are so homegrown they don't have deals. Hardly any of them have a record." 2SM are rumored to be contemplating playing tracks. Let's hope so.

JJJ are to be congratulated for doing so much for Aussie music. 2SER and RSR do their bit, but JJJ has the facilities. So take a listen to their most ambitious project yet, the limited edition "cooking with George". Listening to Arnold Frolows was lyrical about this platter hear conviction, confidence and hope about this honest piece of work.

Liz Ackerman

DYNAMIC HEPNOTICS

"Some bands are real serious about making it, others are seious about enjoying it . . . we are pretty serious about enjoying it": Bruce Allen, saxophonist, Dynamic Hepnotics.

That just about sums up the Dynamic Hepnotics. Full stop. End of article.

They are one of those bands that just keep on keeping on. Things are certainly on the up for the Hepnotics at the moment.

They are currently enjoying the success of the single "Soul Kind Of Feeling" and have recently put out a live album.

It was/is really bizarre seeing Soul Kind of Feeling come up during the orgasmic ending of Countdown every Sunday night nestled in between Madonna's pulsating hips and Boy George moaning 'people are stupid'.

The song is a symbolic victory for the local music scene. It shows that a tune can still make it on its own merits. There certainly wasn't any big push by the record company.

But Bruce Allen and vocalist Continental Robert Susz aren't waving around any big flags, the success of the song simply justifys all that hard work.

The commitment by the Hepnotics originated when Robert teamed up with guitarist Andrew Silver six years ago, gradually the current line up came together — which has been intact for five years. The latest addition is Mike Gubb on keyboards, who joined this year.

I asked Bruce and Robert if the birth of the band seems like a long time ago.

Bruce: "No".

Robert: "It does to me".

Bruce: "It's the longest I've ever been in a band, it's nearly five years now".

Robert: "The days when we used to rehearse at your place seems like twenty years ago."

Bruce (laughing): "I was living in Glebe and we had his big room with a sliding door partition thing and we used to set up in there and annoy the neighbours. I was always paranoid about it, but we practised there for about three years without any complaints. We used to have the occasional kid knock on the door saying, 'Oh, look I play the banjo can I come in'. Oh look we are actually rehearsing you know, it's a bit more serious than that, ha".

In those days Robert would take around a tape of the band from pub to pub.

Bruce: "We used to actually make our living from the small pubs and wine bars. We would take in Robert's little P.A. and would have one microphone. When I bought one we had two, ha. We would also try to break into the mainstream circuit because I had the idea that we should branch out as much as we could just for the longevity of it and to get to as many people we could."

Do you miss anything about those small pubs?

Bruce: "No".

Robert: "Just the sound sometimes, that's about it, otherwise it was real hard work. The atmosphere was good but it was pretty dangerous with no stages, drunks falling and vomitting on your amplifiers and that."

He recalled playing at the Bellevue Hotel in Paddington on a Saturday afternoon. "We played near the entrance to the beer garden and like it would be really bright outside and inside it was really dark so when you came back in from the outside it was just black. Everybody would walk into the foldback and fall over, ha . . . every week that happened. It would be really embarrasing all these girls sprawled all over the floor."

Did you think you would have a Top Ten hit back in those days?

Robert: "I just thought that we would become big naturally anyway, but there weren't any plans or anything. I always wanted to put on a show the way I thought a black guy would put on. I remember when a spate of black blues bands came out, like B.B. King and Muddy Waters. I realized there was a big difference between the way they played and the way white guys used to play that kind of stuff.

When I saw white bands play that stuff they were either really serious sort of history lesson stuff or really beefed up heavy rock version type of thing.'

Bruce: "Instead of being entertaining."

Robert: "These guys were showmen. It was harder for them in a big hall as opposed to seeing them in a club or something. I remember when Willie Dixon came out, I was living in Melbourne and he played at Festival Hall. He was one of my heroes and I thought, oh that was alright, that was a bit weird the crowd and everything. Then he played at this disco type place from midnight to three and it was just great. Just like the Journey's End, there was no proper stage, everyone was crowded in. I remember the harmonica player had to start this song and just before he began some guy fell down the steps, bom, bom, bom, bom, ha. The harmonica player couldn't stop laughing, he couldn't start then Willie Dixon gave him this really bad look and he hide behind his harp with a little baby's face . . . just things like that."

Every member of the Hepnotics has a rich knowledge of blues and rhythm's n' blues, so it isn't all that surprising to see them link up with some of Australia's r'n'b celebrities along the way. The legendary Mr Johnny Topper released the first ever pressing of Hepnobeat on his Mambo Label, and Ross Wilson co-produced the mini LP. 'Strangeland' with the band for Missing Link Records. Wilson made a number of suggestions about the arrangements of the songs, which in hinsight seem pretty obvious Bruce explained, adding that the band is interested in working with him again.

After being knocked back by nearly every record company in Australia the Hepnotics finally signed to the White label (an off shot of Mushroom). The Mushroom people decided that "I'll Make You" was going to be the big one . . . it flopped. The Hepnotics insisted that 'Soul Kind of Feeling' be released . . . it was a hit.

The latest project, a live album, was recorded at Melbourne's Billboard. The band simply took advantage of an EON-FM Channel Ten simulcast.

Bruce: "The live album is there for two purposes. One is that people have been saying to us for years and years, "I wish you guys would bring out a live album." We've finally done it because we had the opportunity. The second thing is we didn't really have the time or the money to finish off the studio album, which we do now. We are finishing off the studio album in January, February, so it should be out in March. So the live album is sort of plugging a gap at the same time."

Are you happy with the live sound?

Bruce: "Yeah, in the end. There were a few things we were pissed off about but by and large the night was pretty good. We had the added thing of cameramen shoving this thing up to your face when you tried to play . . . and there was the fire."

Robert: "A fire broke out under the stage".

OTS: what??? James Brown would have liked that!

Bruce: "All sorts of things were going on, we just kept playing. You can actually hear a few fire extinguishers going off in one song, ha ha. When we walked off stage we thought, Oh No. But going back to the studio the next day to mix it down . . .".

Robert: "We went OH NO" (both of them doubled over in hysterical laughter).

Bruce: "No, it was quite surprising. There were some songs that were obviously shithouse, something went drastically wrong and would upset the apple cart for the rest of the song but they didn't upset the whole gig so we got some good stuff out of it".

OTS: What was the audience like?

Bruce: "The audience was cooking in more ways than one, when the fire broke out they had to stand back a bit. I think they admired us for keeping on going."

Robert: "Sinking with the sink, ha".

Bruce: "Just like in the movie Titanic where the band just keeps on playing trying to keep everyone calm, which wasn't working. I suppose they thought if they were going to die they should do it with their instruments wailing away."

Bruce described the live album as being "honest", with a minimum of overdubbing. One of the highlights of the record is the communication Continental Robert achieves with the audience. Every night he performs he tells the audience just how beautiful and lovely they are.

Robert: "All of that just grew from playing to five people. I just had to do it. Like, I always wanted to be like the real . . .no matter what the conditions you are put under you'll always try and put on the best show possible, make it like a big event."

OTS: I often wonder if it is tongue in cheek?

Robert: "I think that is a real part of the music. People say, 'oh blues yeah that's real sad Negro spiritual music,' but it's real showbiz stuff. When you see B.B King, he has real humour in his slow ones. Like Sweet Sixteen a real slow song about him lusting after this girl and in the end he pretending to collapse and the sax players lift him up, and he finishes the song. In the lyrics there is always a sense of humour. That is what is missing in a lot of white r'n'b bands. They play it like real bravado type stuff which I think is a bit embarassing sometimes, just being really serious about it. What r'n'b is about is more like getting away from the everyday burden of your job and just going to the club and having a good time. Lift you out of it even if you are playing in horrible dumps."

The conversation drifted into that hazy area of black versus white musicians, that only blacks have got a real feeling for soul.

Robert: "All of those famous Memphis guys on their famous recordings the bands are half white, country players really. I think the difference is mainly in the singing, like it is really natural for all blacks to sing all that type of stuff because they were brought up as kids singing in the church and sort of they sang that way, it was natural for them whereas white guys pick it up because it is something they have discovered later on."

And a rhythm and blues band ain't nothin' unless the rhythm section is really humming. The drumming of Mr Robbie Souter and the 'electric' bass playing of Mr Alan Britton is possibly the Hepnotics secret ingredient at the moment. Robert reckons the addition of Mike Gubb on keyboards has helped the rhythm section groove along, allowing a bit more room for the other members, everyone can play a bit less. But Bruce explained the 'real reason' why Robbie and Alan were playing so well.

"They had a big brawl just recently and they have been happy ever since. (laughing). That is the sort of thing, especially a band that lasts so long . . . once every few years you get really sick of someone. Someone's idiosyncrasies will finally get so far up your nose that you just have to scream at them. Then the next day everything is fine."

Robert: "Drawing a little blood helps too, ha".

Bruce: "Sometimes Robert and I would just tell each other to get FUCKED or something, you just let loose. The next day is fine, you know."

Robert: "There was a great brawl between me and Al once, ha ha".

Bruce: "It only started five minutes, the big stand off back stage, ha. I was sort of hovering around ready to seperate them, saying these guys can't we just do an encore".

Robert: "It was between encores!!!"

Bruce: "Arguing about what song we should do!!"

OTS: Did you go back onto the stage all smiles?

Bruce: "Yeah, ha ha!! But I don't know. There is a lot of pressure that everyone is under and it's just a matter of realising that and also we realise that without the others things aren't going to happen all that well. We are in a situation were no-one hates each other for more than 24 hours at the most."

At the moment the Hepnotics tour for nearly ten months in every year, and part of that in 1985 could very well be spent in' America.

Bruce: "At the moment we are trying to organise a bit of a tour of America, basically at the same level we work here, bars and clubs. We want to go over there and play at a few of these places and just have a look around."

Robert: "See all your heroes before they kick the bucket."

OTS: The myth might be shattered.

Bruce: "Well, maybe".

Robert: "I know people who have gone over there and have come back raving."

Bruce: "We have three alternative plans. New York, New Zealand or New South Wales."

Robert: "And Newcastle, ha".

Bruce: "We've got to play somewhere!!".

Damien Minton

Lloyd Cole and the **Commotions** and Communication

Lloyd Cole and the Commotions are a new band from Glasgow who are causing more than a little comotionwith their debut album, 'Rattlesnakes' and the single 'Perfect Skin'. Ken Wark talks to the elusive, quiffed fifties styled Lloyd about songwriting and the long houl to stardom . . .

The trouble with pop songs these days is that there is no-one out there who can write provicatively or evocatively in the third person. Not since Elvis Costello, anyway. Not until Lloyd Cole. This young songwriter-singer has taken to the deceptively simple art of narrative song-writing like a natural. His songs tread the fine line between cliche and verse, conjuring up people and places, alternately strange and familiar, filling your head with stories and characters to love, hate or ignore. As Lloyd sings rather coyly on his 'Forrest Fire', it's only a metaphor, but metaphors can give shape to even our ost intangible desires. It seems to be working. The debut album is already rattling the charts, selling over 50,000 copies in Britain already, thanks tothe energetic support of Polydor Records, the band's company. Mind you, it's all hard work, and Lloyd sounded decidedly tired when I spoke to him from Glasgow.

Ken: So how's it going Lloyd?

Lloyd: Uh . . . not bad. We only got back to Glasgow last night after doing a few dates around the country, and before that on the continent. One doesn't really get an awful lot of time to one's self on that sort of schedule.

I decide to dive straight into questioning Lloyd about his songwriting. As beautiful as the melodic, country influenced sound of the band is, with only 15 minutes of satellite time, I want to know more about the man who tells stories like this one: "Joey wears a hat although it hasn't rained for six days. She says a girl needs a gun these days on account of the rattle snakes . . "

Ken: what's the source of inspiration for your songwriting?

Lloyd: I don't really have a formularised writing process. I just carry a notebook, and when I see things that might be vaguely evocative I take notes.

Ken: What kind of response are you looking for in the people who listen to the words?

Lloyd: The same kind of response that maybe an author would get. I try to treat writing songs as much the same as writing anything else.

Ken: Do you read much?

Lloyd: Yes, I'm kind of interested in the short story form, and I'm kind of lucky that there are an aweful lot of young American writers working in the short story form again. That keeps me farely well occupied. At the same time I'm trying to work my way through the classics I've never read. I try and read one Dostoevsky novel a year.

Ken: That's a worthy aim.

Lloyd: i think it is, yes, it's also farely hedonistic in that one of the few joys I have in life is reading.

" . . .she looks like Eve Marino in 'On The Waterfront'. She reads Simone de Beauvoir in her American circumstances. She's less that sure if her heart has come to stay in San Jose . . "

Ken: Do you find that's a rarity in the music business, people who actually have some kind of literary awareness.

Lloyd: I know what you mean . . .it just seems that we as a group are at an advantage against other groups in the business because most other groups will accept bad lyrics.

Ken: Do you think that the poverty of the source material a lot of songwriters draw from is a problem? So many songs just seem to me to recycle bits of popular culture. People seem to get away with writing about what they see on television . . .

Lloyd: Well, I watch television as well, but not all the time. I know what you mean though, and I think that a lot of bands, watching the pop charts seem to think that a precedent has been set and that it's OK now to write bad lyrics. I think we're revolutionaries in that we at least try and get away from all that.

" . . and her neverborn child still haunts her, as she speeds down the freeway, and tries her luck with the traffic police. Out of boredom, more than spite . . "

Ken: You and your band seemed to come out of nowhere. How did it all start?

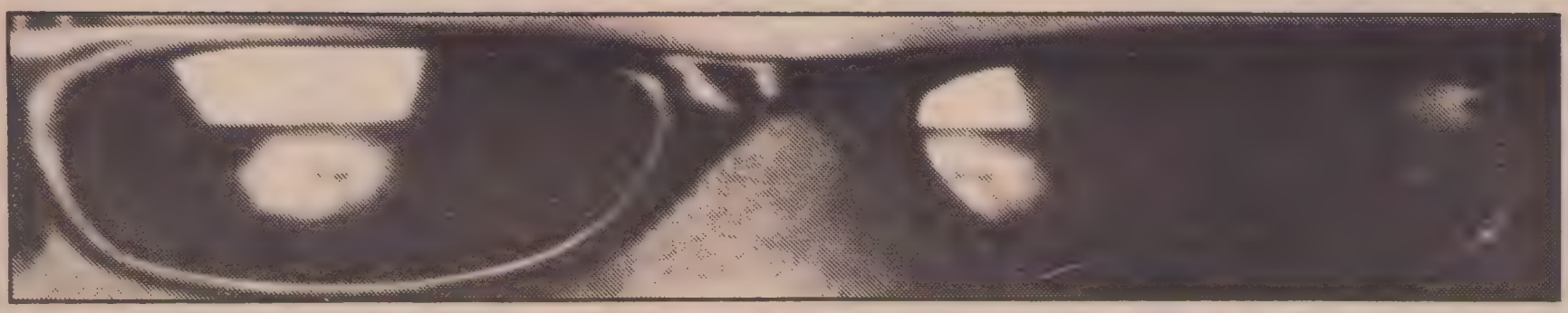
Lloyd: We've only been together for a short period of time, which is why it looks like we came from nowhere. It's possibly quite true. The five of us got together in January and we've been working ever since. Recording and touring, recording and touring, that's about all we've done.

Ken: Did you expect the band to take off in the it has?

Lloyd: I suppose so. I don't think it's a very good idea to start off in a group not thinking you'll do very well.

. . . she says all she needs is therapy. Her heart is like crazy paving. All upsidedown and round-about. She says it's so hard to love, when love will show great disappointment. She says a girl needs a gun these days on account of all the rattlensakes."

Lloyd, I think I'm in already in, love with at least one of the characters in your songs .



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Sunnyboys:

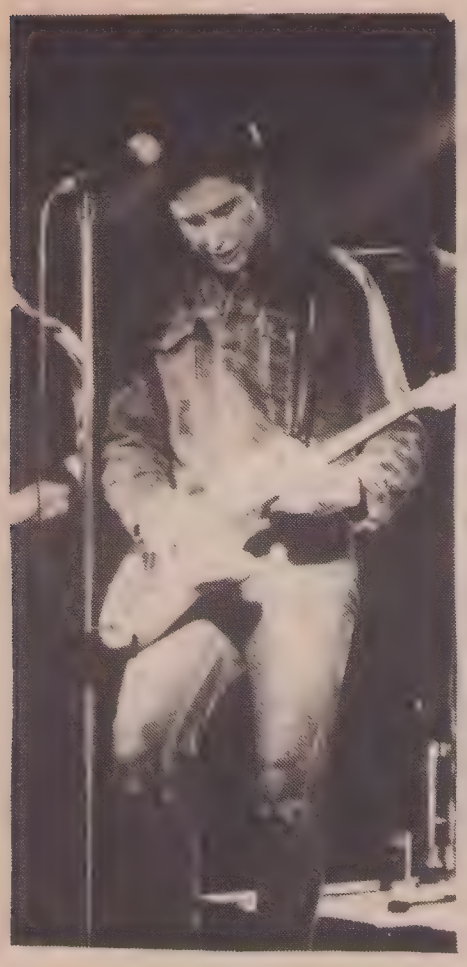
The Big Wave

On the 15th of August 1980, The Sunnyboys took to the stage at Chequers for their first gig. Now, just over four years later, they have decided to finally give The Big Wave. Amidst much controversy and so called official announcements, this tour (culminating at the Graphic Arts Club on Christmas Eve) will definitely be the last.

A live album has been released to coincide with the split. When I spoke to Peter Oxley, he was adamant that theis is the last time Sunnyboys will play together.

We didn't know what we were going to do after we finished the last tour, it just came about that we would do one last tour and then we'd call it a day, finish! We thought we'd like to a last tour for our own benefit, just so we could go out on a high and stop rumours and crap flying around.

With their demise one may wonder in which direction does each member intend to head. Richard is involved with Coup de Ville and Jeremy with the Chinless Elite. So where do Peter and Bill go?



"We're for hire! We've got the Perfect Cousins, which is only a fun thing. We can only do that when Gerard has got the time, because he's got a heavy schedule with the Lime Spiders. There's nothing serious at this point in time, but Bill and I will be sticking together as a rhythm section. Me and Bill are interested in rougher pop, whereas Sunnyboys was great music it was like Undertones, Stiff Little Fingers. Nothing too serious though, we've had four years of serious fuckin' music.

In their four years together, the Sunnyboys had many ups and downs. Although not directionless, did they have any preconceived ideas as to what they wanted to achieve?

'We didn't set out to achieve anything. The band started out because we all knew each other and liked playing music: music for music's sake! It wasn't a serious attempt to crack the pop market or anything. We've got no regrets, it's just what happened. We had an enjoyable but you can't go on for ever basically.

Over the years, the band's sound changed noticeably on stage as well as in the records. There was no set plan to change the sound, natural progression is the only answer, although different producers (Lobby Loyde to Nick Garney) obviously will affect the sound to a various degree.

"We didn't set about to change anything, it was just the songs Jeremy was writing and the way we were playing them. Bill and I started playing a lot more powerfully together. (In the studio) Nick Garvey was shithouse, we needed Nick Launey. All the songs wre there but it just doesn't sound as good as it should have. I think all the individual albums sound great, especially Individuals, that's a fantastic album but it's just so underrated. I mean there's so many nice songs on that album, it's a fantastic record, I play it! We've always had the songs we've just never had the class of production that bands have got these days.

At this stage, The Sunnyboys are winding up their last tour and promoting their live album which is available now.

The tour's to wind it up is a good way so there's no rumours, there's no shit. Everyone knows it's our last tour, we all know it is, so we're all going out to have fun. Basically it's to wind up Sunnyboys career and to promote the live album. The album is more like Sunnyboys than any other album, it's got the best sound.

In their time together, the Sunnyboys built a reputation with their fresh, honest approach to the music scene. They will always be remembered for their great live shows. As Peter says: The album is Sunnyboys live and thats what we were fuckin' best at."

Mark Goodwin

MERRY CHRISTMAS MR THORNTON

Besides Deep Purple flying out of Australia, the most exciting date on the rock'n'roll calender must surely be the one off combination known as Merry Christmas Mr Thornton who are playing at the Hopetoun Hotel, Surry Hills on Saturday December 29.

"I'm out to give my fans a Christmas treat", Phil Thornton said from his hideaway in the Bahamas. Rock'n'rollers fondly remember Phil as the flamboyant singer from the Most, andmore recently, The Perfect Cousins.

He has assembled a star studded combo that will rock out '84 in real style.

"I wanna rock", said drummer Don Brown from his penthouse loft in New York. Don is fondly remembered at the Hopetoun for his drumming with Private Lives. He was also in the original, and best, line up of Flowers. Guitarist Grew Owen certainly isn't a stranger to the Hopetoun, he's usually propped up against the bar somewhere.

"I've cancelled a gig in New Orleans for his show", Greg told me.

On bass guitar is Tony 'The Chief' Bambach.

"Does this mean I have to start drinking depth charges again," the Lime Spiders bassist quipped.

The very special guest for the evening will be Lindy Green on vocals. Lindy has currently been spotted in the celebrity packed 'Siberian Allstars', and she is well remembered as one of the original performers in the Amazing Woolloomooloosers.

Last but certainly not least, is Michael Thornton. "My brother Phil rang me up while I was on business in Colombia so I caught the first flight home."

Michael one of the hottest horn players in Australia (Big Five, Rupert B, Swanee, Ian Dury and the Blockheads), will be plugging in a guitar especially for the night.

So remember Merry Christmas Mr Thornton at the Hopetoun on Saturday 29, 8.30 to 11pm ... and it's free.

WORTH THE TRIP

Mushroom Planet
Wet Taxi's
Celibate Rifles

After the epic "train journey to Miranda from the inner city circle, with a hungry for a good gig" friend & knowing I'd be there till 3 or 4pm I really wanted the night to be good. We found ourselves in the strange world of the suburbs. Blond hair everywhere the boys wanna hear noise & the girls go for the disco parade. We walked in on MUSHROOM PLANET, setting the pace with some definate fast & hard ... of which a shorter set would've been fine.

Not too packed yet but the atmosphere was building: some wildness on stage, good music & fun to come, for 3 bands that seem to enjoy each other (really & fairly) & are the core - along with Died Pretty, Paris Green & No Dance (have I missed anyone?) the core of a concept beginning as what's called the Rorty dog that believes in playing & living with individual comradeship. Good signs for the tour starting in January which'll marry those bands mentioned minus Paris Green & No Dance & by all accounts promises to be a real ball out to devastate Adelaide, Brisbane, Melbourne & Canberra.

At last the WET TAXI'S start.

Big brilliant vocals, rhythm & blues. The otherwise quiet and pretty Penny contributing the rhythm and the mystery of a sad expression. Unfortunately a few too many breaks for conference between songs but the set gave us a strong shot of "clock on the wall" with that magical chorus-B side of the singe C'mon and also introduced their newest song "Sailors song". Louis's poetry in motion where his voice can do no wrong & leave no emotional stone unturned. They then rounded off the set with a few great covers (mostly) whose names I can't remember but believe me an apt ending for a truly good performance.

Carmen's Miranda 15.12.84

The crowds thicker now, more coming through the door. Worked up by the Taxis but after a break to sit, drink & talk they want more. Then a tough break; we had to endure a really tasteless floor disco sequence. We lived through it and at last enter the CELIBATE RIFLES. Now they were begging for more & we did get more thanwe bargained for. Tanned girls moved, young men sweating on & off stage, incredible ENERGY! The bunch of wild, crazed, intelligent guys that make up the Celibate Rifles were in two words very hot.

No words to describe the guitars, the audience went mad towards the end. The Rifles came back for two encores. The 9-5 suburban guys so drunk by now — knocking over tables, pushing into te fold back speakers & grabbing any girls bum ... but has anyone ever noticed Damien, Lovelocks lyrical grace? Can I say lean style? (of mind) poetry? If not — try. Anyway a good gig by all, a kind of enlightening night & like I said, every bit worth the weird trip out there. Know what I mean?

Meera Atkinson

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Interview with Clyde & Brad — by Peter Holder

YANKEE GURU DANDY

It has become quite fashionable for bands to go ambitiously to America and return to Australia with nothing but criticism for the states — yet they are still prepared to reap the benefits. After speaking to Clyde Bramley and Brad Shepherd in the beer garden of the Clock Hotel, I realised the Hoodoo Gurus were pleasantly the opposite.

In fact, the impression you get by talking to Clyde and Brad is that they loved America and cannot wait to return. The only criticism they had (and it can't be taken to heart) was their mock criticism of the way some Americans speak.

"Some people really do say things like "todally awesome," said Brad.

"America isn't really all that different to Australia," said Clyde. "It surprised me that we got on o well with them — it wasn't a culture shock at all."

It must be somewhat of a letdown for them to return to Australia after the hectic (but obviously enjoyable) tour which covered 40 states in two months. Performing in places as diverse as New York, Boston,

Minneapolis, Texas, New Orleans and Aimes (its in Iowa, in case you weren't aware); the Gurus experienced many things that other musicians could only dream of.

They left for the States after the single "I want You Back" had received extensive airplay on the College Radio circuit. College Radio did not just limit itself to playing the single, as they played tracks from the album and even played 'Be My Guru' — which was not even released there.

They also benefited from the video being played on MTV — which they believe is important to any visiting band.

"If you get any sort of coverage on MTV you can expect some sort of dividend," said Brad.

"The band really promoted itself, and without being too egotistical, the people appreciated a good rock'n'roll band," said Clyde. The Gurus were lucky in the sense that they did not sound or look like the stream of other Australian bands whohave conquered or failed in the States. Many people thought they were either English or French.

However, in the countries radio and newspaper interviews they did, the old questions about Men At Work, Midnight Oil and INXS would always arise. Brad said they didn't mind this at all.

"we laid their minds to rest. It gave us good fodder to bag some of those bands ... I mean what do you say when someone asks 'do you like Men At Work'?

"No," I replied.

"Exactly, but we were a little more elaborate than that. Of course, they were not in whole hearted agreeance."

Another popular question was what "Hoodoo Gurus" actually meant!

'I started to tell people it was aboriginal for: 'Lend me your comb' said Brad.

The tour was almost a case of playing one show a day, which meant travelling hundreds of miles between each town. They said the smaller towns were interesting because of the types of people they attracted.

"We were playing to rednecks most of the time." said Clyde.

"One town we played in was a small bar where people go to 'drink beer and raise all hell', said Brad. 'Then all these girls turned up with qelled hair and crosses.'

The highlight of the tour was undoubtedly the San Francisco shows where Cyril Jordan, songwriter extraordinaire from the Flamin' Groovies, got up on stage with them. The last show was the best because not only did Jordan perform but so did Roy A. Loney, also of the Groovies.

"We were most honoured by the fact that Cyril and Roy were playing together for the first time in 13 years,' said Brad.

Another amusing feature of San Francisco was Jello Biafra, of Dead Kennedys fame who sang Hoodoo You Love with the band.

"You'd be playing the song and it would crack you up to see a hipslinging Jello and Cyril Jordan on the same stage - and you must admit that does not happen too often,' laughed Brad.

Brad and Clyde clarified two of the misunderstood stories of the tour. The first one concerned the story that Prince played with them in Minneapolis.

"Sorry readers but that was bullshit", said Brad, screaming into the tape recorder.

They received a phone call informing them that Prince wanted to play with them at the place where Purple Rain was filmed. Prince wanted to be the star and use their equipment at the same time.

"Most people would have said: 'Yes, Prince ... anything you say, your royal badness ... but we told him to Fuck off," said Brad.

"We wanted to see Prince as much as anybody but we had travelled a long way to get to that gig, so it was more important for us to play," said Clyde.

The second story was the talent quest they entered in a hotel outside of Los Angeles. In a drunken state they played 'I'm Gonna Be a Wheel Some Day' and came last, not second last, as previously reported.

"We were beaten by people like "Dancin Freddy" (an 80 year old Gong Show reject) and a banjo player whose sex we're still trying to determine," said Clyde.

"One of the judges said he liked us but we were too punk, said Brad.

The list of people and bands they played with is almost endless. They played with the Church (our very own), Wall Of Voodoo, the DB's and a 3,000 audience show with the Violent Femmes — which Clyde believes was the show they really impressed the Americans.

"If we can blow our own trumpet, the place was full well before we played and we were called on for an encore."

How did Mark Kingsmill, the ex-Hitmen drummer, manage after only being in the band for a month?

'He's a whole lot tighter now and there wasn't any pressure on him in America as there was in Sydey," said Clyde.

The pressure Clyde was referring to was the result of the sacking of James Baker a cult hero to many Guru fans.

Shepher said they were disappointed with many of the fans who couldn't see that there was a conflict of interest between James and the band.

"He wasn't going to leave the band even though he wasn't enjoying it. He was having a much better time in the Beasts of Bourbon".

Clyde explained "We don't want to slag James because we like him we sacked him because he didn't fit in with what the rest of the band wanted to do."

The band will go into the studio in February to record their second album, some 16 months after Stoneage Romeos. They are not worried about other peoples expectations of the second album.

"We don't really care what other people think we will go in there and do exactly wht we want to do," said Clyde

Several names are being considered to produce the album but the only thing they are sure about is who WON'T be the producer.

"Dave Edmunds and Nick Lowe were both interested - but Edmunds wanted too much money and Nick's more interested in promoting himself at the moment," said Brad.

Both of them said they wanted to return to the US as soon as possible but it won't be for quite some time. They'll be touring with Lou Reed in January, recording in February and then a possible trip to Europe has been planned. Once the album is released, there is a very strong rumour that The Fleshtones will come out and tour with them.

Unfortunately, much of what was said within the confines of the Clock's beer garden cannot be printed due to lack of space and a desire to keep Fred Nile off the doorsteps of OTS. The conversation, however, never moved far away from America-which seems to have an affect that only the Gurus will fully realise.

"Let's just say that we are pretty awe-struck with the place," said Clyde.

HARD ROCK

XMAS PARTY '84

BOSS

STEP ON IT

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special guests

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CHEVRON

SAT DEC 22

door prizes, record giveaways

and other surprises

BOBBY SOX

+ GUY DELANDRO BAND

DEE WHY HOTEL

MON 24TH

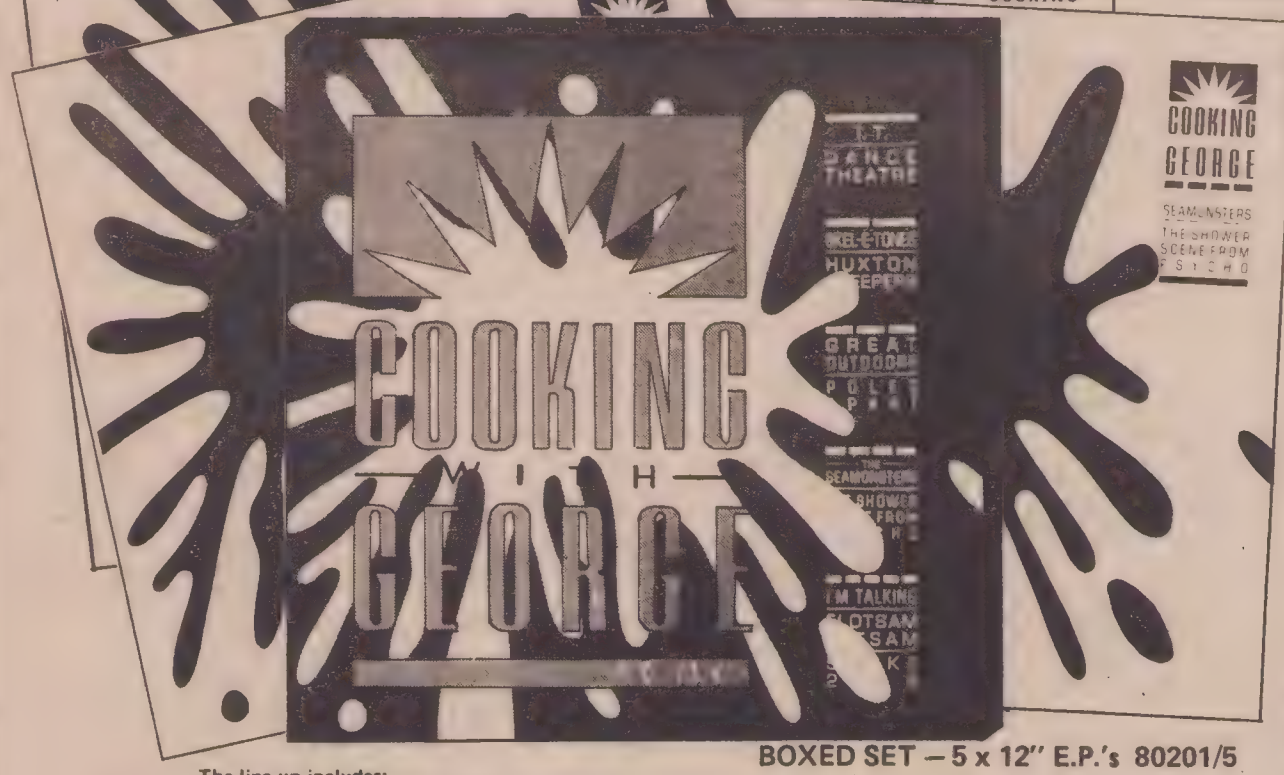
BOBBY SOX XMAS HOP

FREE ALBUMS AND
BOTTLES OF CHAMPAGNE
GIVEN AWAY ALL NIGHT

COOKING WITH GEORGE

5 12" E.P. BOXED SET & CASSETTE PACK ARE LIMITED EDITION COLLECTOR'S ITEMS

THE "COOKING" PROGRAMME BEGAN AS A RADIO IDEA WHICH WOULD EXPOSE UNSIGNED BANDS FROM AROUND AUSTRALIA. IT WENT TO AIR MONDAY NIGHTS DURING AUGUST/SEPTEMBER WITH GEORGE WAYNE ON JJJ-FM IN SYDNEY.
IN THE PAST, MOST OF JJJ'S RECORDING OF INTERSTATE GROUPS HAD BEEN RESTRICTED TO THOSE WHO COULD AFFORD TO MAKE THEIR WAY TO SYDNEY, SO, BETWEEN JULY AND SEPTEMBER OF THIS YEAR, THE STATION DECIDED TO CHECK OUT AS MANY BANDS IN BRISBANE, ADELAIDE, MELBOURNE AND SYDNEY AS WAS HUMANLY POSSIBLE AND THEN TO GET THEM ON TAPE USING ABC FACILITIES IN EACH CITY.
THE END RESULT WAS "COOKING WITH GEORGE" – AVAILABLE ON RECORD, IN THE FORM OF A COLLECTOR'S EDITION BOXED SET OF FIVE 12" E.P.'S AND A BOX OF 3 CASSETTES.



3 Cassette Pack of the 5 E.P.'s

BOXED SET – 5 x 12" E.P.'s 80201/5

The line-up includes:
"DANCE THEATRE" and "SKEL-E-TONES" from Brisbane;
"HUXTON CREEPERS", "I'M TALKING" and "THE SHOWER SCENE FROM PYSCHO from Melbourne;
"SHAKE 288" from Adelaide, and
from Sydney, "FLOTSAM JETSAM", "THE SEAMONSTERS", "POLES APART", "GREAT OUTDOORS" and "I.T."

FESTIVAL

5 12" E.P. BOXED SET & CASSETTE PACK ARE LIMITED EDITION COLLECTOR'S ITEMS

80201/3

★★★SCOTT HOWLETT'S HARD ROCK HEDONISM

* Robert Plant has not released an album that hasn't made the top ten in the United States in 15 years. Every Led Zeppelin, Robert Plant and, the newly released, Honeydrippers album has reached the coveted position and the single "Sea Of Love" is the highest charting single since Zeppelin's "Black Dog".

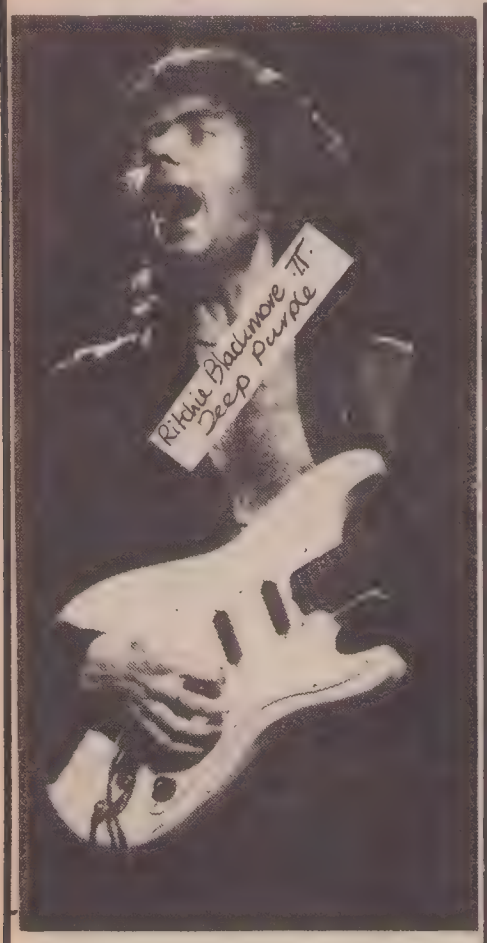
* The Jimmy Page, Paul Rodgers band, The Firm, have begun touring in Europe. Signed to Warner Brother's Records, an album should be released soon.

* Rose Tattoo defectors and sackees, Geordie Leech, Peter Wells, Ian Rilen (who wrote 'Bad boy for Love') and Dallas Royal have joined forces musically, in a band they've called Illustrated Man.

* Rumours abound in the States that Kiss' Gene Simmons will produce the next Cheap Trick album.

* Ozzy Osbourne has given birth to his second child, Kelly Osbourne. There is no truth to the rumour that on birth, Ozzy started screaming "Bark At the Moon", picked-up young Kelly and bit his head off. Doctors say the baby's nurse, Mrs G. Butler, is in a critical condition but should pull-through.

* Deep Purple's Ritchie Blackmore started playing guitar in his Perth Hotel room at 1.30am but stopped at 1.34pm when Eric Clapton's roadie threatened toshow him many black nights, sorry, knights.



ALBUMS

Scandal featuring Patty Smyth: Scandal (CBS)

The feature of Scandal featuring Patty Smyth is exactly that: Patty Smyth. Her voice has a range rare in most singers. It's a fantastic voice, never lacking in quality or clarity. The music that backs the vocal is clean AOR, well played with a limited ammount of innovation, and crammed full of melody. There is little vocal harmony but when a band has as good a voice as Patty's you need little else. Probably all that needs to be said is that Scandal's album is excellent AOR, well produced by Mike Chapman and includes one of the best female vocalists you are likely to hear. You know the rest.

The Hitmen: Tora Tora DTK (ABC Records)

The Hitmen defied the rules and the laws; they were rock'n'roll outlaws. Alas though, they never achieved the recognition they deserved and when lead singer Johnny Kannis was involved in a near fatal car accident the band was all over bar the shouting And what a last shout they made. The album "Tora Tora DTK" is a live album resulting from the farewell tour of the same name.

When a band has one of Australia's finest guitarists in Chris Masuak and Australia's best drummer in Mark Kingsmill, you're bound to be left with a great album. And you are. The music on this one's great. Many of the songs are covers of other people's tunes but they were amongst the Hitmen's favorites with the crowd. And themselves. The hitmen were not a heavy metal band — far from it. They were however a rock'n'roll outfit that never delivered a sub-standard live performance and on hearing "Tora Tora DTK", the Hitmen's farewell LP you surely will not disagree.

Teachers: Soundtrack (EMI)

If you ever wanted to tell anyone what American adult orientated rock was, you would simply have to pass them a copy of the "Teachers" soundtrack. They would then listen to a broad cross-section of American AOR and, if they liked good melody, fine harmony and superb production, they would be well pleased. Ecstatic in fact.

38 Special hit out with a great basic hard rock track with a superb chorus and fat guitar sound, Night Ranger, put a greater emphasis on keyboard sounds but maintain their hard rock edge with Brad Gillis' fantastic guitar riff and and lead breaks and ZZ Top simply play mean, dirty rhythm and blues in the way you'd expect them to.

Add to that Roman Holliday, Joe Cocker, Queen's Freddie Mercury and then some, and you are left with this K-Tel type selection of U.S.A. rock'n'roll. Sit back in your leather chair and enjoy.

There are many ways to spend New Year's Eve this year and nearly every club, pub and venue in Sydney will be staging some kind of entertainment. Without a doubt the best venue this year will also be the biggest and with the biggest lineup of bands. And the incredible news is that it's absolutely free!

The venue is Sydney Harbour and the bands in alphabetical order are **BIG RED TRACTOR, THE CHAMPIONS, THE COCKROACHES, COUPE DE VILLE, DD SMASH, THE DYNAMIC HEPNOTICS, THE FLAMING HANDS, FLOTSAM AND JETSAM, HA HA HA, HOI POLLOI and LOVE GONE WRONG.**

Presented by **The Festival Of Sydney** it could easily be described as Sydney's first ever aquatic rock festival. All the bands will be accommodated by three giant barges, each full equipped as concert sound stages. The barges will rotate between three different locations, each chosen to give the New Year's Eve punter a great view of the entertainment.

At **Dawes Point** the entertainment will read as follows:

8.00 - 8.40 — **COUPE DE VILLE**
9.00 - 9.40 — **DD SMASH**
10.00 - 10.40 — **COCKROACHES**
11.00 - 12.00 — **FLOTSAM AND JETSAM**
12.20 - 1.30 — **HA HA HA**

Meanwhile at **Bradfield Park** you'll be able to watch the barge rock merrily to and fro with :

8.00 - 8.40 — **THE CHAMPIONS**
9.00 - 9.40 — **LOVE GONE WRONG**
10.00 - 10.40 — **HOI POLLOI**
11.00 - 12.00 — **DYNAMIC HEPNOTICS**
12.20 - 1.10 — **FLAMING HANDS**

On the other side of the harbour punters will be able to take in the music at **Bennelong Point** with:

8.00 - 8.40 — **HOI POLLOI**
9.00 - 9.40 — **THE CHAMPIONS**
10.00 - 10.40 — **COUPE THE VILLE**
11.00 - 12.00 — **BIG RED TRACTOR**
12.20 - 1.10 — **COCKROACHES**

So simply by parking yourself at anyone of these locations you'll be able to take in five great bands and celebrate the New Year at the same time.

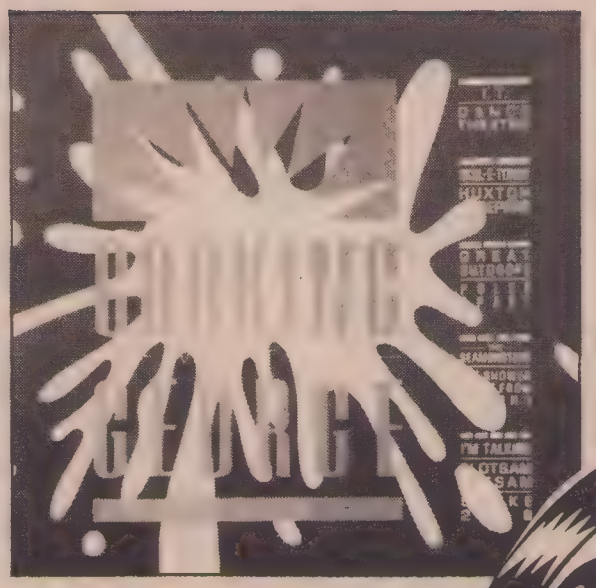
TeNeMenT DAnCE
XMAS party $4
sat 22 club 75 enmore

DYNAMIC HEPNOTICS

SOUL KIND OF CHRISTMAS!

SUN 23rd — SOULED ON XMAS PARTY at Graphic Arts Club with The Champions and Mighty Reapers. 26 Regent St., Chippendale 8.00-1.30am
MON 24th — Miranda Hotel. Christmas Eve Special
THUR 27th — Port Kembla Leagues Club
FRI. 28th — Bluegum Hotel.
SAT 29th — Big Swing Concert — Heathcote Oval Bankstown RSL (late)
SUN. 30th — Rooty Hill RSL
MON 31st — New Years Eve Party at Sydney Cove Tavern.

LIVE ALBUM OUT NOW ON WHITE LABEL



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THIS OFFER ONLY APPLIES TO THE FIRST 50 PURCHASERS.....SO BE QUICK

ST. GEORGE SAILING CLUB

Wed 19: SUNNYBOYS
Wed 26: (closed)

Wed 2: THE BEATS & SILENT TYPES
Wed 9: COCKROACHES

Riverside Drive, San Souci. Phone 529 7962

WENTWORTHVILLE LEAGUES

Thur 20: PARTY BOYS & STRANGE LOVE
Fri 21: (closed)
Fri 28: NON STOP DANCERS
coming: Cockroaches

Smith St, Wentworthville, Phone 631 5777

ROOTY HILL R.S.L. CLUB

Fri 21: MUSTARD CLUB
Sun 23: CHOIRBOYS & YOUNG LIONS

Railway St. Rooty Hill Phone 625 5500

ST JAMES TAVERN

Fri 28: Video Disco & guest comedian
Thur 3: PUBLIC IMAGE LTD & THE JOHNNYS

60 Castlereagh St Sydney Phone 221 2460

CORRIMAL LEAGUES CLUB

Fri 21: Rock Comedy Night
Rick Carter Steve Davis
Jimmy Rice Calvin deGrey
& BAD REPUTATION
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Mon 24: ALLNIGHTERS

Railway St, Corrimal (042) 84 8222

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Fri 21: VOC ROCK & VIDEOTHEQUE
Mon 24: Xmas Special
PUBLIC IMAGE LTD & THE JOHNNY'S
Fri 28: LIGHTNING ROCK

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Rick Carter Chubby Cats
Brett Sheargold
Fri 21: ROUGH JUSTICE
Sat 22: LOVE CRITICS

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Ph (02) 529 5700

SPLATTER CHATTER

By Dr. Vern Pullen

Dr. Pullen casts a restrospective glance over the year that was. (Dr. Pullen is Professor of Psychotronics at the International Jim Jones Mail Order University and author of 'The Young Homebuyers Guide to Video Nasties'.)

Whatever way you look at it, 1984 has been a fantastic year for the music industry — whether you're a roadie, an agency booker, the Poster King, a musician, Grong Grong, a bouncer at the Chevron or the quiche cook at the Manzil. Sure we've had a few grizzles along the way and there's been the odd rock'n'roll atrocity but overall, 198 has been a real boomer!

If you didn't make a dollar in 1984, then as far as I'm concernced you weren't trying. It's been a year when virtually anybody with access to a few old garbage bin lids, a used supermarket trolley and a drum machine, could put a combo together and make music. It didn't matter if you were as dull as a middle class of ditch-water as long as you looked either cute or nasty, adopted a weird name and released an independent single. I hope this is not sounding cynical because as you all know Jim Jones University had gone out of its way this year to encourage our young inner city doom and gloom bands.

For the price of a line of speed we happily provided hundreds of aspiring young groups with a name, an image and a set of totally tuneless tunes. Our only pre-requisite was that group members were educated at private schools, were into semiology and never listened to Black music. Remember **THE DEAD DON'T FART** — they were our first really big success story. Winners of round 6,789 of the Strawberry Hill Band Competition they were certainly heading for better things. However, after cutting a six track mini album for Maggot Records they were engulfed by their own sullenness and eventually suicided by leaping from The Gap (2nd level at the Trade)

Brute Man, voted bouncer of the year by the Jim Jones School of Hard Knocks.

Unfortunately none of the young dark bands we so lovingly nurtured ever really cracked it although BLUNT BIRO CULT attracted the attention of Virgin talent scouts when they dismembered a live mongoose on stage at the recent John Lennon tribute at the Graphic Arts Club. They too met an untimely demise whilst making the first 'snuff' video clip, a recreation of the famous 'brain surgery' scene in Bloodsucking Freaks.

Eventually we realised, that despite the obvious artistic implications, that our Jonestown dollars were better spent elsewhere and let's face it the groups that really packed them in in '84 were all those great cover and nostalgia outfits like THE BEATS, BEATNIX THE BLUES BROS. REVIVAL, THE BLEACH BOYS and the more esoteric AMAZING WOOLOOMOOLOOSERS. Here at Jim Jones, we have nothing but admiration for those rockin' combos, as they put a smile on every venue owner and promoter's face. As you know, we even jumped on the band wagon ourselves by starting our very own Jim Jones Blues Brothers, currently wowing them in no uncertain fashion at the Bhopal Hilton. We wish them all the best of luck in '85.

Despite the obvious euphoria and sweet smell of Manzil Room quiche which pervaded the air of '84, there were some sad moments. Some truly great venues were forced to shut their doors forever to the driving and pulsating sound of rock'n'roll. I'll particularly remember the delightful San Miguel with its rustic Spanish decor and friendly staff and who could forget the equally delightful War and Peace Disco at Parramatta. Rumour has it one well known booker at Nucleus wore a black armband for a month after the news of its closure was so cruelly broken. The Jim Jones Art Foundation even went as far as to have the walls of the wonderful War and Peace dressing room declared a national treasure with their quaint inscriptions and primitive phallic art.

Other old friends to pass away in '84 were The Family, the Top Level of the Trade and the home of comfort rock, the mighty Tivoli although like a phoenix risen from the ashes of litigation and the licensing court, the latter will soon (forgive the mixed metaphors) sail again as the flagship of city rock.

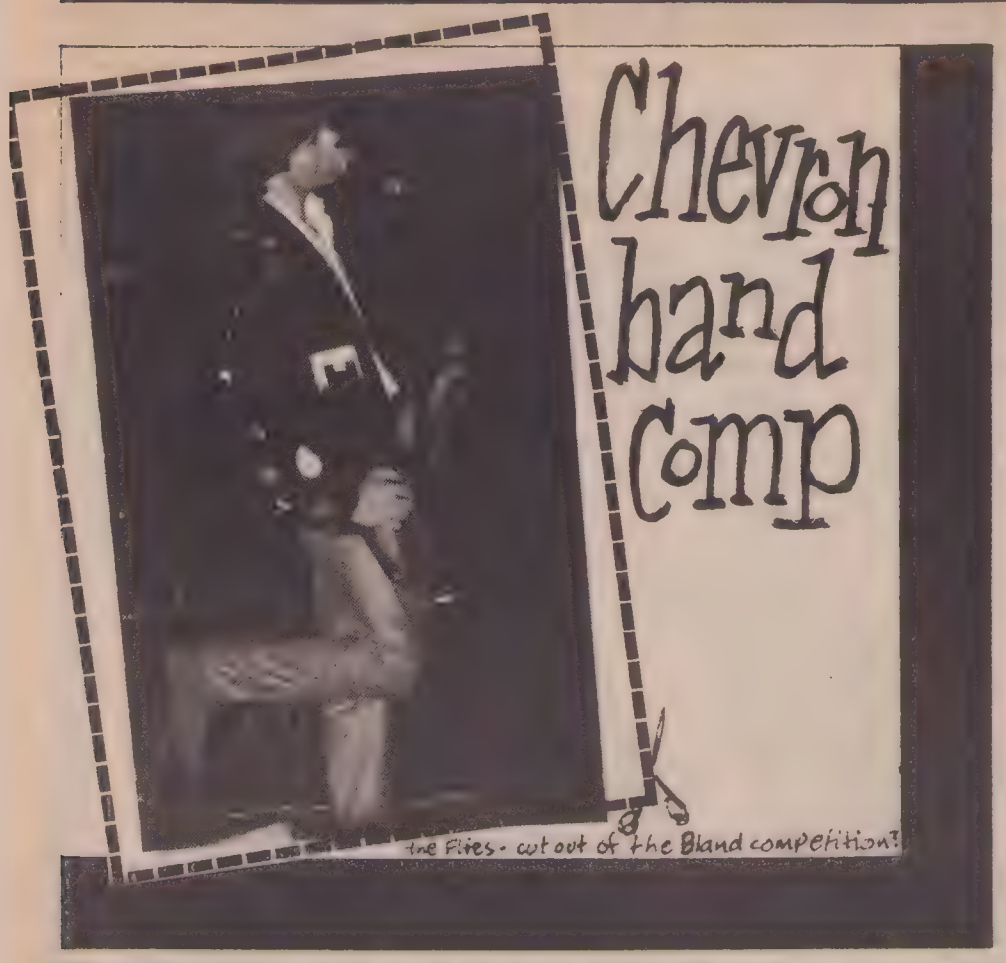
Eighty four will also be remembered as the year we were treated to the cream of international talent with all the top overseas acts like **Herman's Hermits, Jethro Tull, Canned Heat, The Village People, Andre The Giant, The Glenn Miller Orchestra, The Moodists and The Rocksteady Crew.**

Promoters take note — here are the acts we want to see in '85 and Jim Jones Dept of Demographicsguarantees each and everyone of them will sell out five night at the Entertainment Centre — **SLADE, DEPECHE MODE, THE MOODY BLUES** (bring them back, they were great!), **ROBERT TRIMBOLE, YOKO ONO, PLASTIC BERTRAND, REO SPEEDWAGON, MARC BOLAN** (he's dead, but so is everybody else!) and **THE ROLLER GAME.**

Wow, what a year it's been. I'm really getting caught up in this retrospective stuff, flipping back through old copies of Juke and watching reruns of Nightmoves. So much so that I have programmed the Vic. 20 computer in our English Literature Department to come up with a piece of prose appropriate to the occasion. It is with these prophetic words that I leave you until 1985.

Nineteen Eighty Four has come and gone.
And so have our Friends from Adelaide —
Grong Grong.
The Manzil Room buzzes with the sound of
late night chatter,
As Dr. Vern Pullen writes another turgid
splatter chatter.
Nucleus, Harbour and The Agency
The Strawberry Hill and The Tivoli
Magic names to excite every punter,
Box of Fish and Cyril B. Bunter.
Rockabilly, ska and urban funk,
Bands that were great and others that stunk.
And so it's time to say so long,
Come back in '85, Grong Grong!

(copyright — English Lit. Dept.
Jim Jones University 1984)



Chevron band comp

First band on, **The Flies,** got off to a slow start but by the end of their set the dance floor was packed, with people screaming for an encore! Proceedings really got into swing with a superb version of Take Me To The River. the rest of the set consisted of originals that were full of poppy melodies with quirky, frenetic passages sprinkled in. Most of the singing was commanded by a guitarist but the other members had a go. Behind the four piece a back drop spanned the whole stage area and a McDonalds flag, and the easts equivalent, the hammer and sickle, covered road cases on stage.

Judges Comments:

"Refreshing to see a band so young that is so musically together, should be more dynamic on stage like your audience obviously is could be more 'alive' onstage, but nothing experience can't fix. This band could be commercially successful, a future crowd pleaser ... A tight competent dance band, lacking in originality but good to see the band resistingbig guitar breaks ... they are letting things race away from them, far too many ideas at once, but what great ideas they are, with some more live work this band will be superb."

New Distance came on next, a five piece that centred on the lead singer and his bongo drums. The bass player and guitarist skipped, lunged around. Dressed in white overalls with an eye painted in the middle, the singer encouraged the audience to 'git down' to their fusion of afro drumming and heavy rock.

Judges comments:

"Competent at what they do but I can do without it. Are these boys hippies or heavy metal monsters ... Remember the old adage 'a rage on stage can create a cage'. You obviously enjoy what you are doing but your songs lack depth and arrangement. What direction does a band take playing heavy metal jungle rhythm music? ... should change their name to Crossfire ... a band that looks and sounds exciting. Their direction seems a bit confused, be it latin rock or hero rock".

New Dreams won their way to the final. They made an immediate impact with their tough urban sound. The presence of the guitarist/singer carried the band through for the rest of the evening. The keyboard player added both colour and toughness while the rhythm section kept things churning..

Judges please:

"Great commercial potential for the sheep market by theshepherdsection of the industry ... Highly confident prensentation and production. Well presented and arranged songs won this band my vote for the night ... They wouldn't have much trouble getting commercial airplay and success. Not really 'new' but a sight better than some of the garbage around ... A band that sounds O.K. but they become terribly predictable, rhythm section a bit stodgy."

Amen

P.S. Amen reckons The Flies were robbed

KING ARTHURS COURT HOTEL
Thur 13: 8-11 Julie Amiet & friends
Fri 14: Peter Head Band
Sat 15: John Nicol, Col Nolan & Harry Rivers 2-6pm.
NO COVERCHARGE

THE MILKY BAR KIDS
THURSDAY 20th
• early at MOSMAN HOTEL with MATANGO MEN from S.A.
• after 12 at the PROPAGANDA CLUB 50's ROCK+ROLL XMAS PARTY!!

JAMES ONE GREEN
Fri 21: Lismore
Sat 22: Vulcan
With BIRTH OF MIRTHA
Mon 24: Strawberry Hills
Xmas show with the MOFFS

FLOTSAM JETSAM
MOTOR TOWARDS THE FORMULA ONE BRACKET

Flotsam Jetsam are a band that would like to have been successful 5 or 6 years ago at the height of the 70's disco boom.

Instead they are successful now-not in terms of money, fame, or recorded output.

They are successful now because they actually are contemporary (as well as futuristic, nostalgic, ultra-hyper post-modern & retrospective). Flotsam Jetsam encompass all of this, as well as being soft, smooth and gushing with gooey love). They display a nostalgia for the 'love not War' hippy days & for the glitter & tack disco days. But like a hairy old pervert, their recollections are tarnished by broken marriages & unfulfilled promises.) It's the grey hairs that make Flotsam Jetsam contemporary & ultimately successful.

To date their only publicly available recording can be found on 2JJJ's "Cooking with George" collection of 12" singles. Other recordings are on bootlegged cassettes which are passed around from household to household. Astute TV viewers will have also seen and heard a piece called "115 BPM".

This was commissioned by Animator/Director Lucinda Clutterbuck as the soundtrack for her visual concepts in which she uses the Rotoscope technique.

It doesn't matter that as of now their only recorded output has been limited to the JJJ release.

Flotsam Jetsam are their clothes, the strange combination of members (who LOVE to party), the live show, the glitter, the music, and their obsessions. They are fascinated by certain styles of the past, but are not a revivalist band, nor are they governed or limited by their influences. These are to name a few (?): George McRae, Chic, Norman Whitfield, Liam Brady, Bowie, Sinatra, Patsy Cline, The Jacksons (Rex and Michael), Elmer Fudd, Nana Moussaka, Richard Pryor, Hendrix, Miles Davies, Warhol, Max Beckman, Sly & Robbie etc, etc, etc . . .phew!

Flotsam Jetsam are disco-ish in their use of style, thus they are a C&W, band a disco combo, a Glam Sham and a Rap crew. They are both complete and insubstantial. They are (un)democratic, (anti)-fascist and (a)moral. They love everything and hate anything that attempts to confine, restrict or define absolutely. They are not anarchistic nor are they marxist. Like the hairy old man with silver teeth, their desires are exposed in the presence of alcohol.

What I'm driving towards is the fact that Flotsam Jetsam are completely 'of the now' & will always be 'of the now' because they change upon context. This zelig complex of always becoming what they come into contact with, makes them ultimately credible and thus successful as a social institution. This type of approach, not dissimilar to Malcolm McLaren's means they are commercial. In fact they are so commercial, that the whole issue of credibility versus commerciality is a non-issue.

Flotsam Jetsam are the future of modern music. I love them because you can take them or leave them and don't necessarily have to take them seriously. Who else could touch a common soft spot in the hearts of audiences at the Hip Hop, the Chevron, a B&S Ball at Young, a Loreto School Ball at the Opera House, an Architects Ball at the Carrington Hotel in the Blue Mountains, or even inner-city dance clubs.

When I look at Flotsam Jetsam or think of them, everything disappears and turns Shonky. All I can say is go and see them this Friday at the Graphic Arts Club and feel for yourself.

NELSON PIQUET

NEW YORK TAVERN

Wed 19: Disco
Thur 20: Disco
Fri 21: Disco plus
Terry King at the Piano Bar
Sat 22: Mick Jones Band plus
Terry King at the Piano Bar
Mon 24: 2MBS-FM Xmas Party
with the Champions
Thur 27: Illustrated Man
Fri 28: Disco
Sat 29: Raven & Terry King
at the piano bar
Mon 31: Cliche plus Terry King
at the Piano Bar

Naked Men

STORMY MONDAY on 2MBS-FM presents A CHRISTMAS EVE SPECIAL
(live to air on 2MBS-FM 102.5) featuring
THE CHAMPIONS with TENEMENT DANCE plus
guest deejay Johnny Dread plus
Christmas Dance Comp. Prizes all night.
Come and join in the 'live to air' fun!
NEW YORK TAVERN MON. 24th DEC 7.00 - 1.00am. Be early for the non stop party!!!!

PHONE CONNIE OR BARRIE NOW FOR ENQUIRIES
CNR YORK, MARKET & CLARENCE ST CITY PH. 29 1603 29 1618

are you a SKIRT girl?

Out of the stereotyped, inhibiting trash of magazines comes SKIRT a magazine that realistically looks at young women's lives.

SKIRT is produced by the Girls In Print collective who felt there was a need for a magazine that would represent their needs and accurately depict the day-to-day hassles of young women of all class and racial backgrounds. (Yes, a magazine that doesn't act as if all women are white, Anglo-saxon, & middle class).

The Girls in Print collective is made up of five young women, all from vastly different backgrounds. The collective is funded by the Commonwealth Employment Programme for 12 months and plans to be self-sufficient by July, 1985. Judging by the diversity and quality of the first issue that shouldn't be too difficult.

It's refreshing to see a magazine that covers important social, political & personal issues that affect women, and does it with such intelligence, humour, and originality.

Articles in Issue One cover a wide area — ranging from 'A taste of Dreaming' (about the Aboriginal & Islander Dance Group), to Music (women's band 'Sealektrix') even on the Women's Sport & the Media. There's also lots of short stories, graphics, poetry, photos, fashion, & more.

There's even a Quiz, "are you a SKIRT girl' . . . although it's a long way from the one's you'd find in Dolly. Take this as an example — Your Boyfriend is (A) A real dreamboat (B) A dickhead but his money and car are useful (C) A girl (D) What's a boyfriend? (E) ok for a boy.

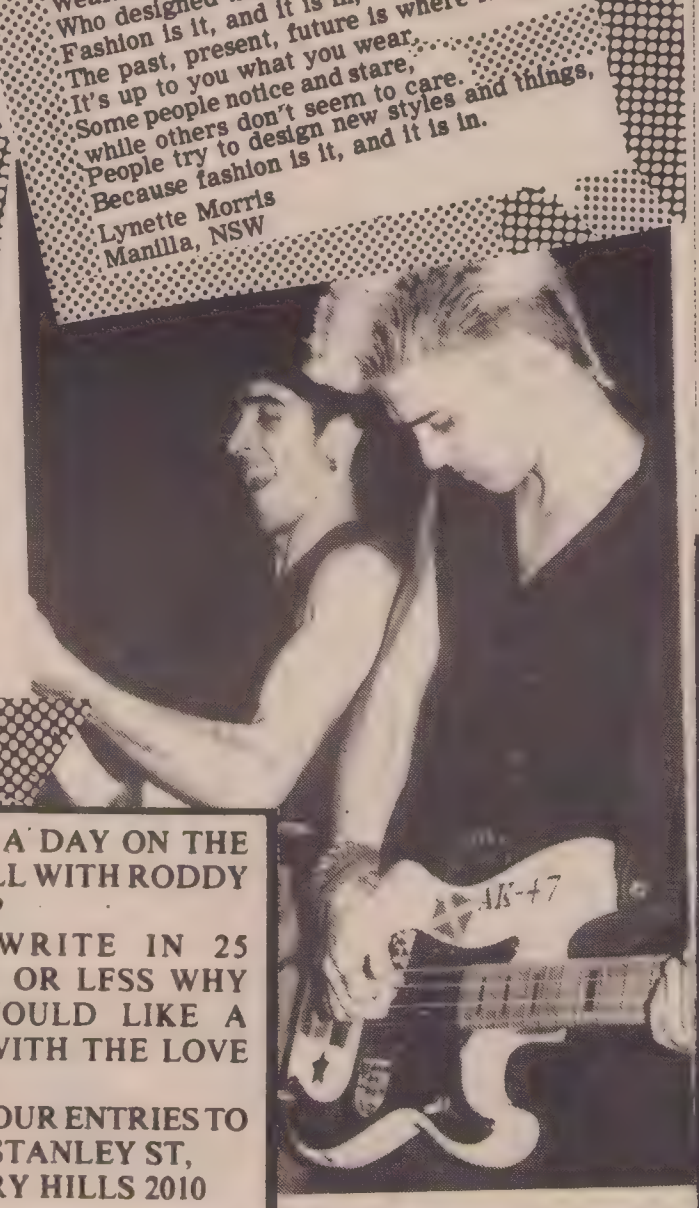
The editorial (if that's the right word) perhaps best emphasizes the aims of SKIRT . . . "SKIRT is a magazine produced for and by young women. It exists because we all believed there was an obvious need for a magazine that **realistically** looks at young women's lives . . . SKIRT aims to cut the crap. We know catching a man isn't your sole aim in life 'n that you couldn't afford a $200 dress even if you wanted one. SKIRT will look at issues that matter and really affect you, like contraception, abortion, sexuality, racism, unemployment, nuclear power and weapons — but it won't all be doom — fashion, make-up, music, relationships 'n'stuff like that will be covered too, we'll just do it without the stereotypes."

Issue One goes a long way to fulfilling those aims. SKIRT should be available in most newsagents now . . . look for it amongst the other women's magazines . . . it's the one with the glossy cover that **doesn't** feature a woman's face & pouting lips. SKIRT deserves wide support. **Stephen Herrik**

fashion is it and it is in

Walking up and down the street,
There are lots of different people to meet,
Wearing all kinds of things and clothes,
Who designed them, nobody knows,
Fashion is it, and it is in,
The past, present, future is where it begins,
It's up to you what you wear,
Some people notice and stare,
while others don't seem to care.
People try to design new styles and things,
Because fashion is it, and it is in.

Lynette Morris
Manilla, NSW



WIN A DATE WITH LOVE RODEO!

HOW WOULD YOU LIKE TO GO ICE SKATING WITH GREG PERANO? OR IS PLAYING THE PINBALL MACHINES AT HOYTS WITH MARC SCULLY MORE YOUR STYLE? OR WHAT ABOUT A DAY ON THE SCG HILL WITH RODDY RAYDA?

JUST WRITE IN 25 WORDS OR LESS WHY YOU WOULD LIKE A DATE WITH THE LOVE RODEO

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Fri 21: LIGHTHOUSE KEEPERS & HI JINKS
Sat 22: WET TAXIS & MUSHROOM PLANET
Fri 28: PSYCHOTIC TURNBUCKLES & THE HARD ONS free
Sat 29: STIG CANT CLAP & HAPPY HATE ME NOTS free
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Fri 21: SOFT TOYS
Sat 22: I.T.
Mon 24: Xmas eve party with TREBLE CLEFS & Guests
Wed 26: WATERMELLON CLUB (Donations in aid of Ethiopia)
Thur 27 & Fri 28: PLAN 8
Sat 29: FICTION ROMANCE
Mon 31: Hip Hop New Years Eve Party
Tue 1: AMAZING WOOLLOOMOOLOOSERS

HOPETOUN HOTEL
Fri 21: SEA MONSTERS
Sat 22: TEMPER TEMPER
Sun 23: JU JU MEN
Mon 24: AMAZING WOOLLOOMOOLOSERS
Wed 26: MILKY BAR KIDS
Fri 28: CELIBATE RIFLES
Sat 29: Merry Xmas Mr Thonton
Sun 30: DITTY DIMWITS
Mon 31: THE SHEIKS

STRAWBERRY HILL HOTEL
Wed 19: THIS IS THIS
Thur 20: CELIBATE RIFLES
Fri 21: BOX OF FISH & HAPPY HATE ME NOTS
Sat 22: SHINDIGGERS
Sun 23: MUSHROOM PLANET
Mon 24: JAWBONE GREEN
Wed 26: ONE HORSE TOWN

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Thur 20: BEAM ME UP SPOCK & DEAD PETS
Fri 21: JAWBONE GREEN & PROMOTE THE BUN
Sat 22: TEUTONICS & FINGER GUN
Sat 29: TEUTONICS

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Balmain
cat & fiddle
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Fri 21: 4 DAY RIDERS Sat 22 arvo LAYABOUTS
night — FOREIGN LEE & THE LEGIONAIRES
Sun 23: arvo BUMPKIN BROS
night — MARK LEE'S MASQUE
Mon 24 — Xmas Eve LAYABOUTS
Wed 26: MISTER SISTER Thur 27: THE LADS
Fri 28: FOUR DAY RIDERS

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Sat 22: MI SEX
AUSTENTAYSHUS
SILENT TYPES
8pm - 3am $6
Xmas Eve
DYNAMIC HEPNOTICS
NONSTOP DANCERS
CONWAY BROS
SANTA CLAUS
8pm - 3am $6
Fri 28: AD LIB $3
Sat 29: BLEACHBOYS &
GENERATION $4

ST. GEORGE BUDAPEST
SOCCER CLUB
Sun 23: COCKROACHES
Sun 30: THE BEATS
For the information of members and their guests

Rest Hotel
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Fri 21: PAT DRUMMOND
Sat 22: WHEN IN ROME
Thur 27: JAMBAROO
Fri 28: PAT DRUMMOND
Sat 29: WHEN IN ROME
Mon 31: WHEN IN ROME
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THE SHINDIGGERS

— Return Of The Wild Beat Stomp!

Earlier this year a quarter of Melbourne 'beat' enthusiasts slipped quietly into Sydney for a series of gigs in and around the inner city. Calling themselves **THE SHINDIGGERS** they won quite a few fans with their frenetic brand of wild beat stomp. Since then the band has been making quite a name for themselves in their home city so much so that they feel another 'beat' invasion of the harbour city is well warranted.

THE SHINDIGGERS were formed in December of 1983 and are happy to describe their style of music as simply 'beat'. Their influences are diverse and include such exponents of beat music as Louis Prima, Carl Perkins, Screaming Lord Sutch, the Meteors, the Milkshakes, Johnny Kid and the Pirates and of course The Beatles.

The band came together after guitarist Peter Andrews placed an advertisement in the Melbourne record shop of Missing Link looking for compatible musicians. Peter readily admits to being the father figure in the group, having gained both maturity and wisdom playing in combos such as **The Corpse Grinders** and the legendary **Twangin' Hearthbobs.** Amidst a deluge of replies Peter finally settled on the current lineup of Steve 'Maggott' Agar on bass, Bill 'Sex' Leggett on vocals and brother Steve 'Wildman' Andrew on drums. Sydney fans will no doubt remember Steve as the drummer with the original **Dance Racketeers.**

Since their first visit to Sydney the band have developed a strong and loyal following amongst Melbourne punters. The band have begun publication of their own magazine **SHINDIGGERS STOMP** and will soon release their first single on Graeme Thomas's celebrated Preston label.

The Shindiggers play tonight at the Caringbah Inn with The Johnnys, on Thursday at the Local Inn with the Sunnyboys and on Friday at St. Marys Band Club, again with the Sunnyboys. City 'beat' fans can catch them at the Strawberry Hill Hotel on Saturday 22nd.

CHRISTMAS PARTY

'Live To Air' on 2MBS-FM

For the past three years the popular **Stormy Monday** programme has celebrated Christmas with a 'live to air' party, broadcast from Studio C in the stations studios at St. Leonards. Each year the programme has assembled a special all star Christmas band for the broadcast. In previous years the group has included former and current members of such illustrious groups as **The Champions, The Dynamic Hepnotics** and the **Ratbags of Rhythm.** As well as the live group the programme has also broadcast all the ambience of a fairly small studio packed with up to a hundred Xmas party-goers.

This year the Stormy Monday crew have decided to take the party to a much larger venue, firstly to allow lots more people to attend and secondly so they don't have to clean up the mess afterwards. The venue chosen is the New York Tavern, smack dab in the middle of he city and with room for almost a thousand people.

This year Christmas Eve falls on Monday and so the programme has taken full advantage and will be presenting a special 'Christmas Eve — Live To Air" edition of Stormy Monday during the usual timeslot of 9.00 and 11.00 pm. Providing the Christmas entertainment this year will be **The Champions,** regulars at the New York Tavern during December. As well as The Champions the programme will include a host of recorded Christmas favourites from people such as B.B. King, Clyde McPhatter, Chuck Berry, Charles Brown and many many more. The producers of Stormy Monday claim to have assembled one of the largest libraries of blues and r'n'b Christmas records in the Southern hemisphere.

Although the 'live to air' segment will run for only two hours, the party will run from 7.30 right through until 1.00am at the Tavern and will also include local rocksteady favourites. **Tenement Dance** along with deejay Johnny Dread. If you're in the city on Christmas Eve, then head for the New York Tavern. If you can't make it, tune to Stormy Monday on 2MBS-FM (102.5) and enjoy the live to air broadcast from 9.00

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WAYNE SMITH
& City Heat
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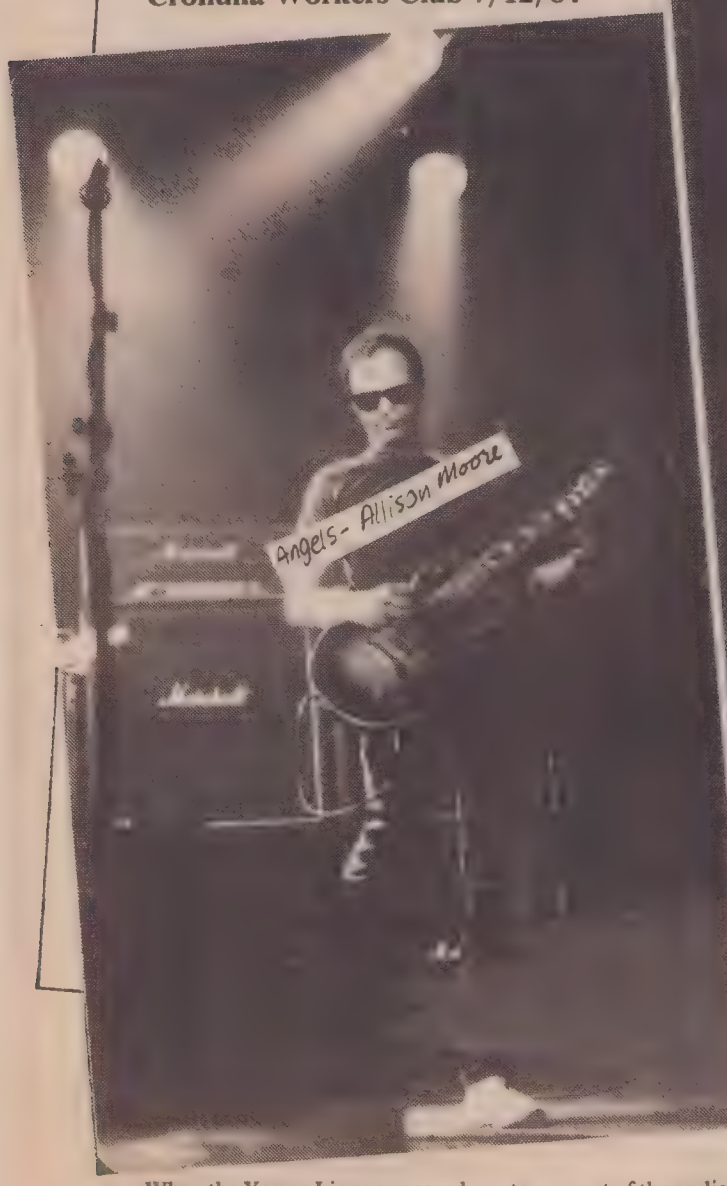
THE
COCKROACHES
& FOREVER 15
Sunday 30th December
North Sydney
Leagues Club

Review:
ANGELS
YOUNG LIONS

Cronulla Workers Club 7/12/84



When the Young Lions appeared on stage, most of the audience wondered if in fact they were a comedy act. In front of them were four guys doing pre-arranged dance routines and looking like they had been dragged away from one of the end of year formals. All members were dressed in black pants and yellow frilly shirts that could have found their way from the local opportunity shop. They tried to impress the audience with their personal style of hard-rock, but they never succeeded. Their music sounded like a cross between John Cougar-Mellencamp and Cheap Trick, and as you could imagine, it was rotten. I found that Young Lions were a lot better if you stuck your fingers in your ears. The music was just too loud, and what could have been great guitar riffs were drowned out because of it. They did little to impress anyone, altough they tried. The hardened Angels fans took to yelling a few choice words in a microphone at one stage to prove my point.

Young Lions were forgotten once the Angels looked likely to appear. When they did the crowd went wild. Needless to say Doc Neeson went wild with them. Words fail to describe the power and energy that the band put into their live performance. Doc rarely kept still, and when he did it was only to add atmosphere to a particular song. The Angels played most of their greatest hits in a truly magnificent manner ALL songs were accepted well by the sweaty audience who particularly exploded when they played their latest single — "Between The Eyes". Doc did his usual trick of falling into the audience, to the surprise of the front few rows. Worried looks were cast on the roadies faces and when they did come to his rescue, they knocked drinks, coats and other belongings flying — to the disgust of the front rows who up to that time had remained reasonably happy despite thecrush from the rest of the audience.

The Angels put in a loud, professional and electric performance, finished off with the classic "Long Line". After a quick change by Doc, they came back with three fantastic encores, capped off with my favourite Angels song — "Marseilles". I don't know which was hotter — the Angels live performance. or the audience. They suffered once again because of the — as always — badly ventilated auditorium at the Workers.

The Angels are one of Australia's last hard hitting Rock 'n' Roll bands and by tonight's performance they proved that they are still alive and well. For sensitive ears though I suggest a good swab of cotton wool: for they play their music LOUD! The best way to describe an Angels concert would have to be — OVER THE TOP.

Allyson Moore

the JUMP 'n' JIVE ROOM

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Fri 4th Jan: Cronulla Workers
Sat 5th: Jaggers
Wed 9th: New York Tavern
Wed 16th: New York Tavern
Thur 17th: Sheila's

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Sat 22: PARTY GIRLS & THE TRIBE
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Sat 29: BLUES BROS REVIVAL BAND
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OPEN TILL 3 AM

singles

THE ROOTIN' TOOTIN' ALL AUSTRALIAN HIT PARADE

WEEK ENDING 15 DEC 84

TW	LW	ARTIST	TITLE	LABEL & DISTRIBUTOR
1	4	SCREAMING TRIBESMEN	A Stand Along	CITADEL/CBS/HOT
2	2	DIED PRETTY	Mirror Blues	CITADEL/CBS/HOT
3	1	GANGAJANG	Gimme Some Lovin'	MERCURY/POLYGRAM
4	3	LIME SPIDERS	Slave girl	CITADEL/CBS/HOT
5	—	ELEVEN ELEVEN	Devastate Me	ELEVEN ELEVEN/ ELEVEN ELEVEN
6	15	PRESIDENTS ELEVEN	Summer vacation	PRESIDENTS 11/ PRESIDENTS 11
7	11	CRYSTAL SET	A Drop In The Ocean	SURVIVAL/SURVIVAL
8	7	SHOWER SCENE FROM PSYCHO	Caroline	ELVIS/MUSICLAND
9	6	I'M TALKING	Trust Me	REGULAR WEA
10	9	DYNAMIC HEPNOTICS	Soul Kind of Feeling	WHITE FESTIVAL
11	16	THE APARTMENTS	all you wanted	HOT/CBS/HOT
12	12	MENTAL AS ANYTHING	Apocalypso	REGULAR WEA
13	RE	OLYMPIC SIDEBURNS	13th Floor	STRINE STRINE
14	14	NON STOP DANCERS	Shake This City	EMI EMI
15	10	HUNTERS & COLLECTORS	Throw Your arms Around Me	WHITE FESTIVAL
16	18	PETE BEST BEATLES	Alamein Train	STRINE STRINE
17	5	THE MODELS	Big On Love	MUSHROOM FESTIVAL
18	8	LAUGHING CLOWNS	Just Because I like	HOT CBS/HOT
19	13	THE CELIBATE RIFLES	Sometimes	HOT CBS/HOT
20	19	THE LIGHTHOUSE KEEPERS	Ocean Liner	HOT CBS/HOT

albums

TW	LW	ARTIST	TITLE	LABEL & DISTRIBUTOR
1	—	DYNAMIC HEPNOTICS	Live	WHITE FESTIVAL
2	—	THE SUNNYBOYS	Live	MUSHROOM FESTIVAL
3	3	MIDNIGHT OIL	Red Sails In The Sunset	CBS CBS
4	2	WET TAXIS	From The Archives	HOT CBS/HOT
5	4	SACRED COWBOYS	We Love You	MANMADE MANMADE
6	6	LAUGHING CLOWNS	History of Rock'n'roll	HOT CBS/HOT
7	10	THE LIGHTHOUSE KEEPERS	Tales From the Unexpected	HOT CBS/HOT
8	5	I SPIT ON YOUR GRAVY	St. Kilda's Alright	MANMADE MANMADE
9	11	VARIOUS	No Worries	HOT CBS/HOT
10	9	PAINTERS & DOCKERS	Love Planet	BIG TIME EMI
11	17	CORPSE GRINDERS	Corpse Grinders	MANMADE MANMADE
12	13	VARIOUS	Punter to Punter	STRINE STRINE
13	12	THE GO—BETWEENS	Springhill Fair	SIRE WEA
14	8	VARIOUS	Eat Your Head	GREVILLE GREVILLE
15	1	STRANGE TENNANTS	Movin' In	BLUEBEAT EMI
16	RE	VARIOUS	Not So Humdrum	ABBERRANT ABBERRANT
17	—	VARIOUS	Cooking with George	JJJ
18	RE	CHRIS BAILEY	What We Did On Our Holidays	NEW ROSE IMPORT
19	RE	THE TRIFFIDS	Raining Pleasure	HOT CBS.HOT
20	RE	VARIOUS	Asleep At the Wheel	AUGOGO AUGOGO

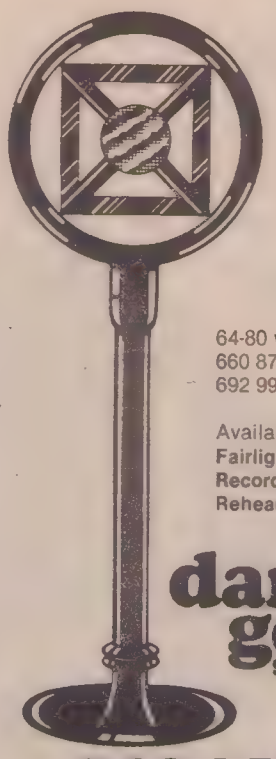
1984 singles "TOP OF THE INDIES"

	ARTIST	TITLE	LABEL & DISTRIBUTOR
1	BEAST OF BOURBON	Psycho	GREEN EM
2	DYNAMIC HEPNOTICS	Soul Kind of feeling	WHITE FESTIVAL
3	LIME SPIDERS	Slave Girl	CITADEL CBS/HOT
4	DECLINE OF THE REPTILES	What I Feel	WATERFRONT
5	WET TAXIS	C'mon	HOT CBS/HOT
6	INXS	Burn For You	WEA WEA
7	THE MACHINATIONS	No Say In It	WHITE FESTIVAL
8	NICK CAVE & THE BAD SEEDS	IN The Ghetto	MUTE RCA
9	STEPHEN CUMMINGS	Gymnasium	REGULAR WEA
10	ACID DROPS	Surfin' Prostitute Beat	GREASY POP HOT
11	X	Mother	X MUSIC X
12	MUSHROOM PLANET	Mmm...	HOT CBS/HOT
13	THE MODELS	Big On Love	MUSHROOM FESTIVAL
14	THE CHAMPIONS	Eye to Eye	ARIKA CARINIA
15	CRYSTAL SET	A Drop In the Ocean	SURVIVAL HOT
16	EUROGLIDERS	Heaven Must be There	CBS
17	THE SAINTS	Imagination	RCA RCA
18	SCREAMING TRIBESMEN	A Stand Alone	CITADEL CBS/HOT
19	THE CELIBATE RIFLES	Sometimes	HOT CBS/HOT
20	SEVERED HEAD	Dead Eyes Open	VIRGIN CBS

1984 albums END OF YEAR CHART

	ARTIST	TITLE	LABEL & DISTRIBUTOR
1	BEAST OF BOURBON	The Axeman's Jazz	GREEN EM
2	HUNTERS & COLLECTORS	Jaws of Life	WHITE FESTIVAL
3	THE TRIFFIDS	Raining Pleasure	HOT CBS/HOT
4	INXS	The Swing	WEA WEA
5	THE SAINTS	A Little Madness To be Free	RCA
6	CORPSE GRINDERS	Corpse Grinders	MANMADE MANMADE
7	THE SCIENTISTS	this Heart Doesn't Run on Love	AUGOGO
8	MIDNIGHT OIL	Red Sails In the Sunset	CBS
9	NICK CAVE & THE BAD SEED	From her to eternity	MUTE RCA
10	VARIOUS	Asleep at the Wheel	AUGOGO AUGOGO
11	NO NONSENSE	Around Tuit	EMI EM
12	THE CHURCH	Persia	EMI EM
13	THE TRIFFIDS	Treeless Plain	HOT CBS/HOT
14	FLAMING HANDS	Flaming Hands	BIG TIME EM
15	JIMMY BARNES	Bodyswerve	MUSHROOM FESTIVAL
16	VARIOUS	Not So Humdrum	ABBERRANT ABBERRANT
17	LAUGHING CLOWNS	Law of Nature	HOT CBS/HOT
19	ICEHOUSE	Sidewalk	REGULAR WEA
20	VARIOUS	Sound of Sydney Vol. 2	METHOD FESTIVAL

Information for these charts was supplied by shops in Sydney, Melbourne, Canberra, Perth, Adelaide, Brisbane. © HAYWIRE PRODUCTIONS



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Chaos, Ching, Cheating Hearts, Clive Harrison, C15, Cargo Cult, Chinless Elite,
Do Re Mi, Death in Vegas, Distorted Silence, Drop Bears, Deckchairs Overboard, Decline of the Reptiles, Duck & Cover, D.D. Smash, Eastern Underground, Electric Pandas,
Funhouse, Frontline, Flaming Hands, Flotsam Jetsom, Flannelettes Gamekeepers, Great Dane, Generation
Happy Hate Me Nots, Hoodoo Gurus, Hoi Polloi, Hollywood Girls, Itchy Rat,
Jaguars, Jump Incorporated, Johnny's Kam Sha,
Living Daylights, Love Critics, Lime Spiders, Le Pele, Labradogs, Leftovers, Lip Service, Laughing Clowns,
Matt Finish, Mercy Creepers, Moffs, Machinations, Motivators, Mr Stress, Model Husbands, Midnight Oil, Many Hands,
Naturals, No Mans Land, Needles, Never Never,
Overtones, Offshore Bankers, On Trial.
P.S.I., Peru, Perfect Cousins, PHantom, Paul Kelly's Coloured Girls, Rivals, Rusty Romeos, Rough Justice, Red Theatre,
Salamander Jim, Sunnyboys, Siberian Allstars, Soft Toys, Sweet Nothings, Saints, Spy v Spy, Smart Artists, Sharks, Sea Monsters, Shieks, Soldier,
Tall Tales & True, Thin Ice, Triple Entente, Triffids, Ton Up Pirates, This Is this, Tu Lasso, Tribal Rites, Tin Gods of Promise, Tough Luxury,
Venetians, Keith Wood & Chris Willin, Y. Not,
Z Bazzar

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In the Licensing Court of NSW, Sydney Registry, I, Nicholas Ernest Forbes of 94 Shirley Road, Roseville, Wine Merchant, DO HEREBY MAKE APPLICATION for the conditional removal of an off-license (retail) in respect of premises at 154 Elizabeth Street to First Floor, 98-104 Goulburn Street City.
NOTICE HEARING the above mentioned application is listed for hearing on 20 December 1984 at 323 Castlereagh Street, Sydney
Maxwell Osbourne Eyers & Miller, Solicitors
23rd Floor, Barclay House
25 Bligh Street, Sydney
Phone 231 4155, Telex 944 Sydney

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Upside Down House
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Blitz Girls

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art by S. with apologies to Reg Mombassa